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Lydia

Simon Lathrop's Lisbon

Singing Silva. March

The 6th of April 1810

Price 15^c Cents

Simon Simon Lathrop Lisbon

W. H. & J. S. Williams
Manufacturers

HARMONIA COELESTIS :

HARMONIA A COLLECTION OF CHURCH MUSIC,

IN TWO, THREE, AND FOUR PARTS.

WITH WORDS ADAPTED TO EACH, COMPREHENDING NOT ONLY THE METRES IN COMMON USE, BUT THE PARTICULAR METRES, IN THE HARTFORD COLLECTION OF HYMNS :—THE TUNES CORRECTLY FIGURED FOR THE ORGAN AND HARPSICHORD.—WITH AN INTRODUCTION TO MUSIC.

Chiefly collected from the Greatest Masters in Europe, and never before printed in America.

By JONATHAN BENJAMIN.

* July 22d

NORTHAMPTON : PRINTED, Typographically, by ANDREW WRIGHT,
FOR OLIVER D. & I. COOKE, BOOKSELLERS, HARTFORD.—Sept. 1799.

Published according to ACT of CONGRESS.

EXCHANGE FROM
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JUN 27 1904 G

ADVERTISEMENT.

AT the repeated importunity of a great number of Musical Friends, this work have been undertaken. The greatest pains have been taken to select such tunes as should be useful in PUBLIC WORSHIP ; and at once unite *simplicity, variety, and sublimity* of style : How I have succeeded, the public will judge.

The works of HANDEL, GIARDINA, PURCELL, MADAN, MILLGROVE, ARNOLD, &c. &c. will recommend themselves.—The public are assured that they are printed verbatim from the original copies.—There are a number of tunes of *American* composition in this work, but for certain reasons, the Authors have not credit for them.

The leading part, or AIR, in the following tunes, is generally next the Bass, which ought to be performed by the First Treble ; as there is not, perhaps, one proper Tenor voice to an hundred singers, that can reach the compass of an octave, and do every note justice in the Tenor : But if they perform the Seconds, or upper part, together with the Second Treble, the music will be much more full and complete.

N. B.—The reason that there is no reference as to the words, is, that the whole of those excellent Hymns, may be found in the *Hartford Collection*, now publishing, by the Rev. Messrs. STRONG, FLINT, & STEWART, the profits of which are for the benefit of the MISSIONARY SOCIETY.

Of the CHARACTERS in MUSIC.

Semibreve. Minim. Crotchet. Quavers. Semiquavers. Demisemiquavers. Flat. Sharp. Natural. Direct. Ledger Line. Hold.



Notes.

Slur.

Diminished Notes.

Repeats.

Single Bar.

Double Bar.



A FLAT, set at the beginning of a tune, sinks every note on that line or space half a tone. When set before any note in the tune, sinks every note on that line (in the bar,) half a tone.

A SHARP has the contrary effect from that of a Flat.

A NATURAL, set before a note that was made flat or sharp at the beginning, restores it to its primitive sound. When this character is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key.

A DIRECT points to the first note in the next line.

A LEDGER LINE is added when notes ascend or descend beyond the stave.

A HOLD signifies such note, rest, &c. over which it is placed, should be held somewhat longer than usual, and if performed aright, is very graceful. Let the voice come on to the note very soft, and swell the note in the middle, and let your voice ease off gradually till it comes to a point; then make a very short pause—the beat in the mean time should be stopped, or held in such a manner that the performers may again take beat from the leader.

A POINT on the right side of a note, adds to it half its length—a semibreve will be equal to three minims, &c.

drawn over or under as many notes as are to be sung to one syllable.

NOTES, are performed three in the time of two of the same kind, without the figure.

directs that the strain be sung over again. The figures 1, 2, directs you to sing the note under figure 1, before the repeat; and figure 2 after the repeat, after passing that under figure 1.

BAR is used to divide the notes into regular divisions, according to the measure note of the movement.

BAR is used to distinguish the lines of a Psalm Tune, or the movements of an Anthem.

THE GAMUT.

G		Sol.
F		Fa.
E		La.
D		Sol.
C		Fa.
B		Mi.
A		La.
G		Sol.
F		Fa.
E		La.
D		Sol.
C		Fa.
B		Mi.
A		La.
G		Sol.
F		Fa.
E		La.
D		Sol.
C		Fa.
B		Mi.
A		La.
G		Sol.

To understand this Scale, observe the first letter G, in the Bass is made the Ground of all Music. The General Scale of Music is three octaves; all above are called notes in Alt, and all below double—and should they be continued to ever so many, yet they are but a repetition of the first 7 Letters and their sounds.—Note also, in the Gamut not only how the parts are taken out, but also the Cliffs, which are a 5th. from each other, and show the different parts of the Music.

A SEMIBREVE,

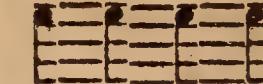
Two



is equal to-

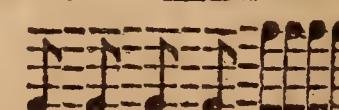
MINIMS.

Fou



CROTCETS.

Eight



QUAVERS;

Sixteen SEMIQUAVERS

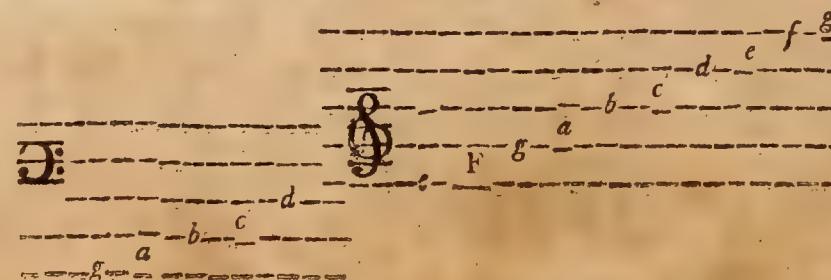


Thirtytwo DEMISEMIQUAVERS



N. B. The rests of the respective notes are silent in the same proportion, except a Semibreve rest, which fills a bar in every species of time.

The following SCALE unites the F and G Cliff, which is used in the following work.



Of the MOODS of TIME and their MEASURE NOTES.

5

COMMON TIME.

First. Second. Third.

d.d.u.u. d.d. u.u. d. u. d. u. d. d. u. d. d. u. d. d. u. d. u.

TREBLE TIME.

First. Second. Third.

d. d. u. d. u. d. d. u. d. d. u. d. d. u. d. u.

COMPOUND TIME.

First. Second.

d. d. u.

THE length of time in each bar I shall leave to the discretion of the performer.—The words, if properly adapted, will be the best guide, both as to the stile and time of performance. In beating Common time, you are always to move your hand twice down and twice up, in each bar, unless the movement be very brisk, then once down and once up will be sufficient. Treble time is beat twice down and once up in a bar. Compound, one down and one up in a bar.

When there is neither Flat b nor Sharp, * placed at the beginning of the tune, Mi is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	P
If B and E be flat, Mi is in	A	If F and C be sharp, Mi is in	C
If B, E, and A, be flat, Mi is in	D	If F, C, and G be sharp, Mi is in	G
If B, E, A, and D, be flat, Mi is in	G	If F, C, G, and D be sharp, Mi is in	D

TRANSPOSITION.

Example by Flats.

Mi in B, its natural place.	B flat Mi in E.	B & E flat Mi in A.	B, E, and A flat Mi in D.	B, E, A and D flat Mi in G.
C CLIFF:	b	b	b	b
G CLIFF:	b	b	b	b
F CLIFF:	b	b	b	b
B CLIFF:	b	b	b	b

Example by Sharps.

F sharp Mi in F.	F and C sharp Mi in C.	F, G, and G sharp Mi in G.	F, C, G, and D sharp Mi in D.
* b	* b	* b	* b
* b	* b	* b	* b
* b	* b	* b	* b
* b	* b	* b	* b

First, You are to consider that Mi is the governing note, and comes but once in an octave. Your natural sharp key note next above, and your natural flat key note next below it.

Secondly, Your Mi is always a sharp note, hence the reason of placing the first Flat on that line or space, which changes Mi to E—for Mi must be removed by Flats, a Fourth above, or Fifth below, that the natural semitones may be kept in regular order. The next Flat must be placed on E, the Fourth above or Fifth below, will place Mi on A, &c. &c.—Your sharps must be added a Fifth above, or Fourth below, that the semitones may keep their regular order: therefore the first Sharp is placed on F, the second on C, &c. your Mi always being with the last Sharp. Thus may Mi be artificially removed to any of the six letters of the scale, (and when sung or played aright will be the same in effect) till it comes back to its original place.

I N T E R V A L S.

An Interval is the distance between any two notes, as to acuteness or gravity, i. e. high or low. They are not all equal as they appear upon the stave—some are called whole, and others semi, or half tones, having nearly the same proportion as the inch and half inch. The natural scale contains only two semi tones, viz. between B and C, and E and F—or between Mi, Fa and La, Fa; but the whole may be divided into semi tones, as in Scale 2nd.

From Scale 1st, observe, That the upper notes are those of the Diatonic or natural scale of Music, the whole tones being expressed by Semibreves, and the semi tones by Crotchets.

Scale 2nd, shews the octave artificially divided into semitones (called the Cromatic scale) and the two black notes slurred together as C, *, and D b, F *, and G b, &c. are on the Organ and Harpsichord, perfectly the same, and not distinguished in singing.

INTERVALS.

Unison.

2d.

3d.

4th.

5th.

6th.

7th.

8th.

Scale 1st,
Diatonic.

Scale 2,
Cromatic.

Semitones.

1 2 3 4 5 6 7 8 9 10 11 12

Of the KEYS in MUSIC.

A Key is a certain note in every piece of music, to which the whole is related and on which all the rest depend. This is always the last note of the Bass—whenever this key, tone, or sound is lost, the whole composition immediately runs into confusion.

There are but two Natural or Primitive keys in music, viz. C, the sharp or Major, and A, the flat or Minor Key; all the other keys are called artificial. To distinguish these keys, suppose your key is C, count the number of semitones in the first third, which will be C, D, E, or Fa, Sol, La, which is a Major Third, containing 4 semitones, which determines your music is on the Major Key.

But if your Key is A, your first third will be A, B, C, or La, Mi, Fa, which has but 3 semitones; therefore your key is the Minor—And as your third, so will your 6th and 7th be, whether flat or sharp.

The following scale shows all the Flat and Sharp Keys commonly used.

Major Keys.



Minor Keys.



C. D. E. F. G. A. B. C. D. E. F. G.

In the above Scale the Semibreve shows the key.—The Major key is above and the Minor key below mi.—The Octave above is considered the same.—Therefore by examination your key may be ascertained as well in the upper part as in the Bass. Your Major key has four Semitones in the first third 9 Semitones in the 6th and Eleven in the 7th.—The Minor key 3 Semitones in the first third Eight semitones in the 6th and 10 Semitones in your 7th.—But your third above is sufficient to determine the key.

Of GRACEFUL SINGING.

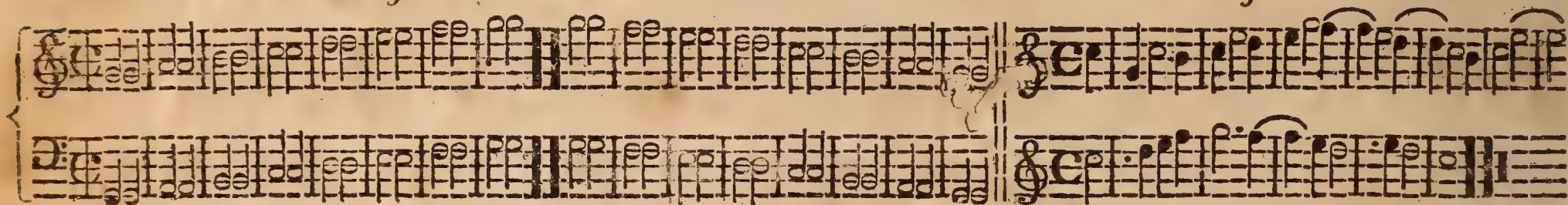
We now come to the Ornamental parts of Music without some attention to which none can gratify a good Ear Or do Justice to a good piece of Composition.

1st. Let your Gesture be decent and manly: Avoid every thing that may hurt your voice, or offend your hearers.
2d. Take care to have your voice as clear as may be; Open your mouth freely but not wide, take care that nothing is held before the mouth to obstruct the sound.

3d. Choose the part that best suits your voice and remember which part you are performing. The Treble requires delicacy without tameness. The Tenor a medium between effeminate softness and Masculine robustness. And the Bass Gravity, pomp, solidity of voice, and Bold expression.

- 4th. Pay a particular attention to your subject. A Man who does not feel, or at least seem to feel what he is performing, has no reason to expect a by-stander will.
- 5th. Express your Words with all the politeness possible, without affectation. Imitate the Orator rather than the Clown.
- 6th. Be careful where you lay your Accent, and here Observe that in Common Time, the first part requires a full, and the third an Inferior accent. In Treble time the accent is on the first third part only.
- 7th. Notice the parts marked F---Forte or P. Piano, i. e. loud and soft, or any other marks whether they respect the tune or time.
- 8th. Accommodate your style of singing as much as possible to the general Subject of the words.
- 9th. Never sing yourself out of breath as there cannot be any just occasion for it. Where there are no pauses you may gain Breath by performing the notes more distinct.---But always calculate to have breath sufficient when most wanted.

LESSONS for PRACTICE.



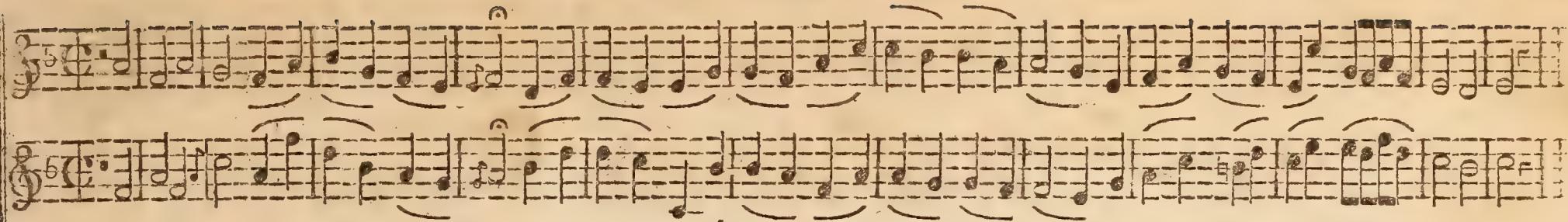
NOTES of SYNCOPATION.

Syncopation is when notes are so placed that the hand rises or falls in the middle of the note.

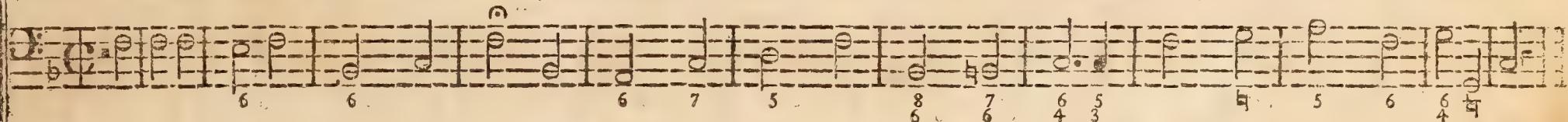
 **ERRATA.**—In the Advertisement, page 2, line 1 and 2, for *have* read *has*.

Martin's Lane. L. M.

9



Jehovah reigns his throne is high, His robes are light and Maj - es - ty, His robes are light and majesty.



His glo - ry shi - - - - - bums so bright, No mor - tal can sus-tain - the sight. No mor - tal - can sus - tain the sight.



B.

Colnbrook. L. M.

The Lord is come the heav'n's pro - claim His birth, the na - tions learn his name, An unknown star di-

refts the road of eas - tern sag - es to their God. Of eastern sag - es to their God.

Wiltshire. C. M.

11

Through all the changing scenes of life, In trouble and in joy ; The praises of my God Shall still my heart and tongue em-

Berkley. S. M.

try

三

• 17.

二七

My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love di - vine.

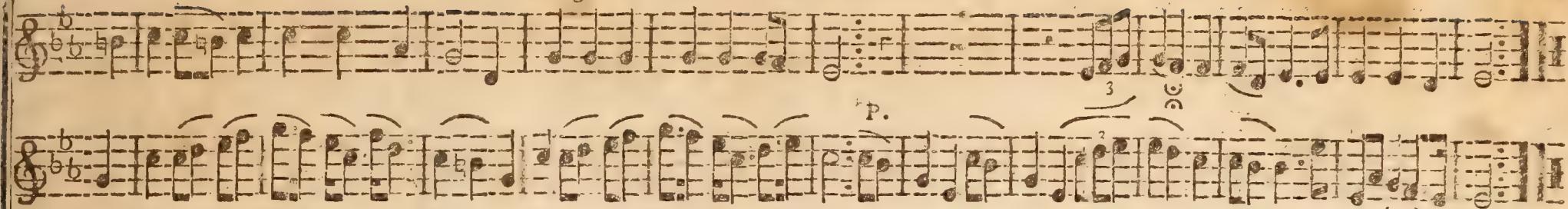
6 6 6 *

Milford. L. M---D.

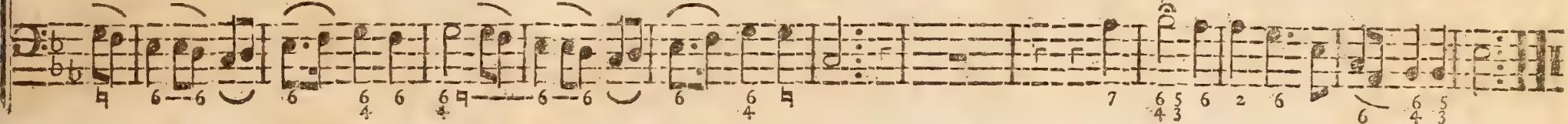
The Shepherd of Israel divine, The joy of the upright in heart, For closer communion we pine, Still still to

Milford. Continued.

13

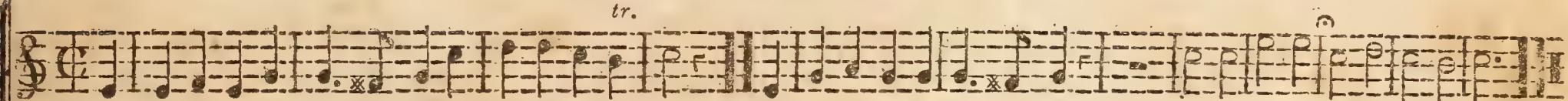


The pasture O when shall we find, When all who their shepherd obey, Are fed on thy bosom reclin'd, Are screen'd from the heat of the day.



Harborough. C. M.

tr



七



All hail the pow'r of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him ill: ill: Crown him Lord of all.



Bromley. L. M.

tr.

Sweet is the work my God my king, To praise thy name give thanks and sing, ill: To shew thy love by morning

6 6 6 6 6 65 64 * 6 6 6 655

And talk, &c.

light, And talk of all - - - thy truth at night. To shew, &c.

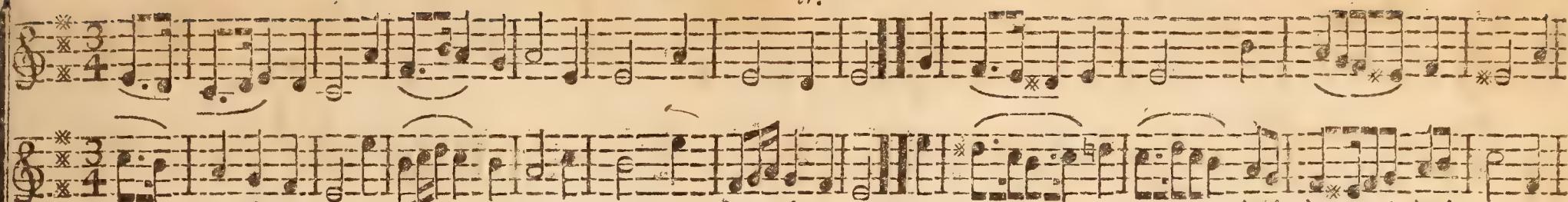
And talk, &c.

6 6 5 2 6 4 5

Lambeth. C. M---D.

15

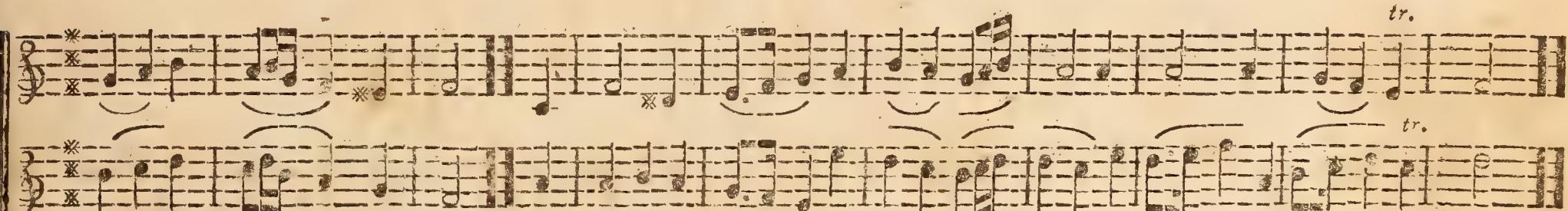
tr



Keep silence all created things, And wait your Maker's nod ; My soul stands trembling while she singe, The



tr.



honors of her God: Life death and hell and worlds unknown, Hang on his firm decree.



5 6 7 6 6 8 2 6 2 6 6 6 5 6 6 6 5 3

Lambeth. Continued.

Rept. F:

He sits on no precarious throne, Nor borrows leave to be.

6 6 6 84 6 6 6 5 4 3

He fits on no pre-ca-rious throne, Nor borrows leave to be.

Darnwells. P. M.

tr.

tr.

tr.

tr.

Lord of the worlds above, How pleasant and how fair ; The dwellings of thy love, Thy earthly temples are ; To thine abode my heart aspires, With warm desires to see my God.

6 5 6 6 6

6 6 * 6

6 *

6 7 5 5 6

4 6

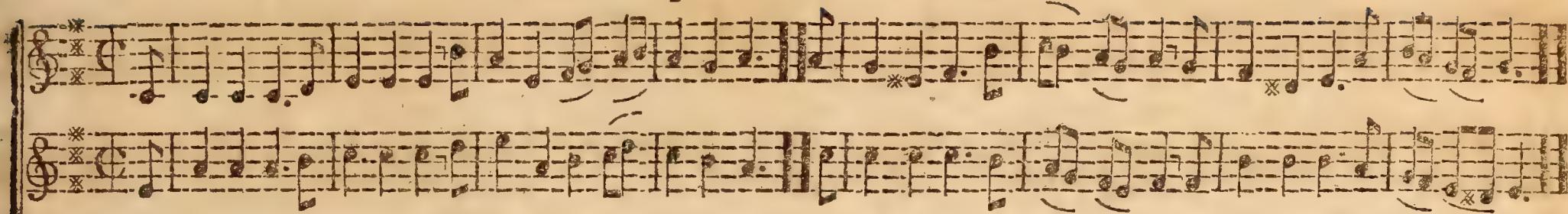
7 6 6

6 5 4 3

Lord of the worlds above, How pleasant and how fair ; The dwellings of thy love, Thy earthly temples are ; To thine abode my heart aspires, With warm desires to see my God.

Philadelphia. L. M---D.

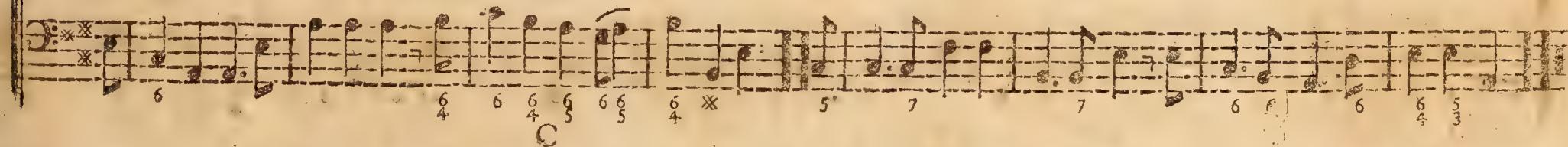
17



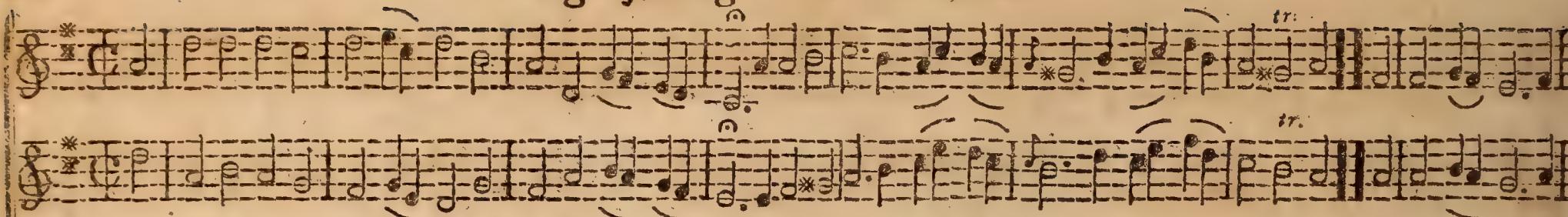
Who shall the Lord's elect condemn, 'Tis God that justifies their souls, And mercy like a mighty stream, O'er all their sins divinely rolls.



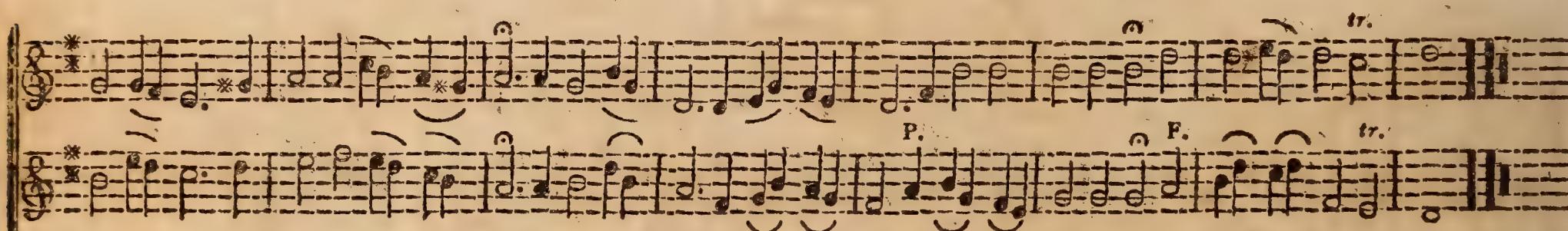
Who shall adjudge the saints to hell, 'Tis Christ that suffer'd in their stead, And the salvation to fulfil, Beheld him rising from the dead.



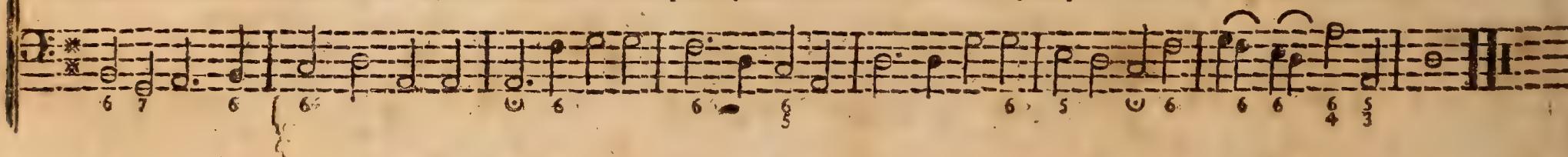
Knightsbridge. C. M---D.



I'm not ashame'd to own my Lord, Or to defend his cause, Maintain the honor of his word, The glory of his cross, Jesus my God, I

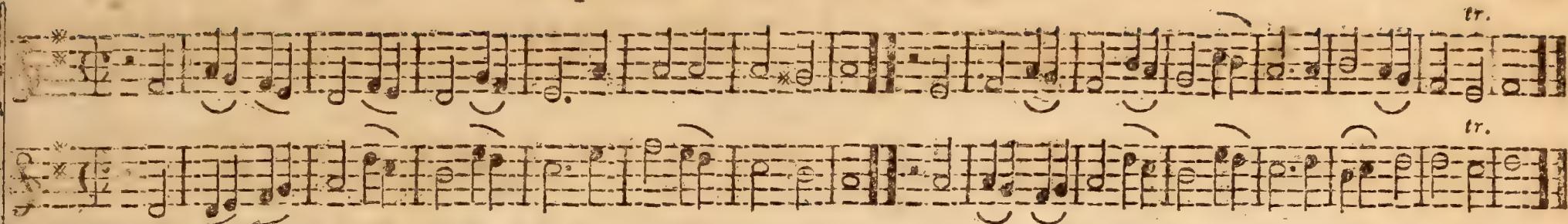


know his name, His name is all my trust ; Nor will he put my soul to shame, Nor let my hope be lost, Nor let my hope be lost.

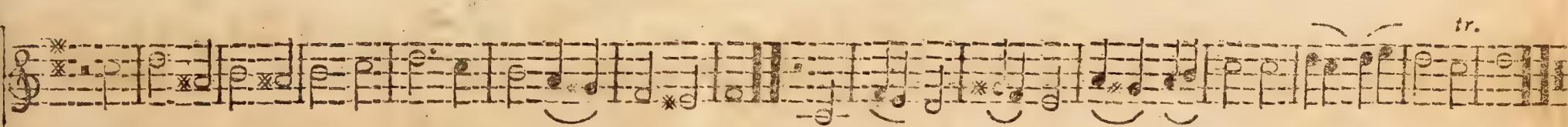
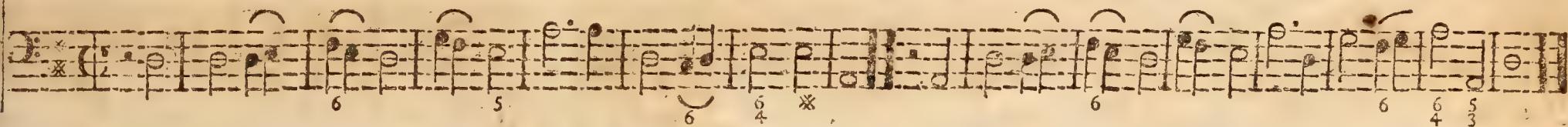


Skipton. C. M--D.

19



Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints unite, Their harmony of tongues.



Great is the mercy of the Lord, He gives his children food; And ever mindful of his word, He makes his promise good.



Fulham. L. M---D.

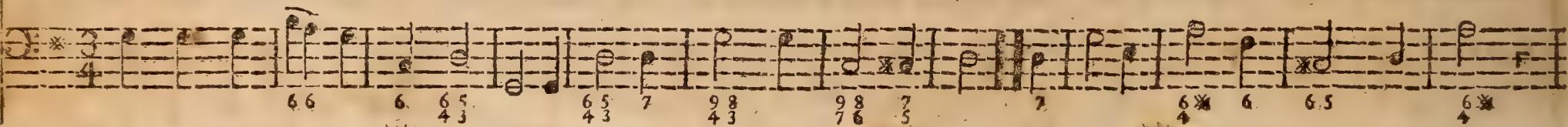
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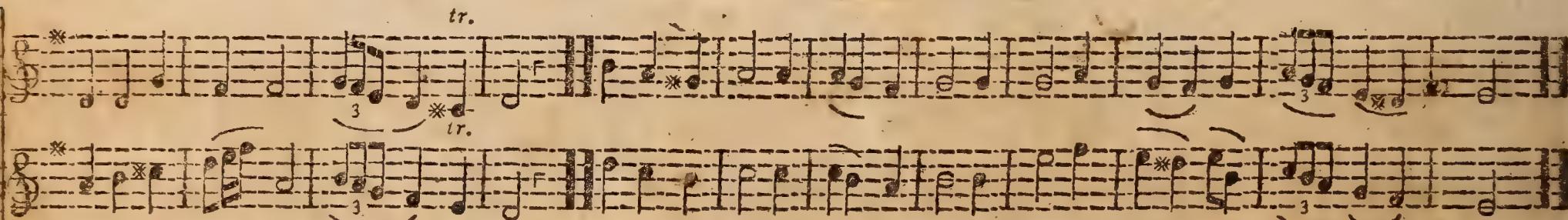
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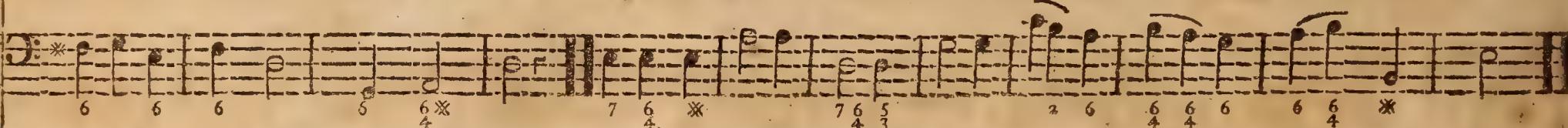
Thus far the Lord has led me on, Thus far his pow'r prolongs my days ; And ev'ry ev'ning shall make known,



tr.



Some fresh memorial of thy grace. Much of my time has run to waste, And I per - haps am near my home ;



Fulham. Continued.

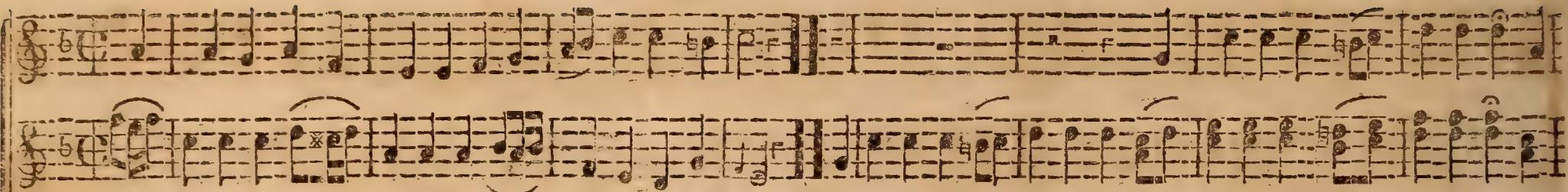
21

A handwritten musical score for Fulham, Continued. It consists of two staves of music. The top staff uses soprano clef and the bottom staff uses bass clef. The music is in common time. Measure numbers 1 through 10 are written above the staves. The lyrics "But he forgives my follies past, He gives me strength for days to come." are written below the music, aligned with measure 5. The score concludes with a double bar line and repeat dots at the end of measure 10.

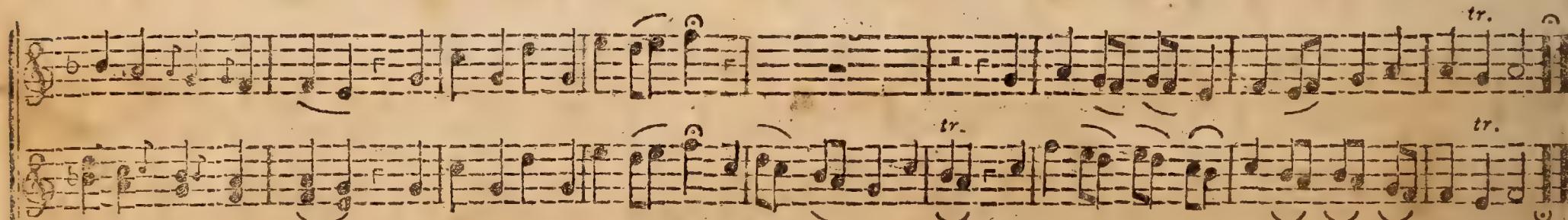
Southborough. S. M.

A handwritten musical score for Southborough, S. M. It consists of three staves of music. The top staff uses soprano clef, the middle staff uses alto clef, and the bottom staff uses bass clef. The music is in common time. Measure numbers 1 through 10 are written above the staves. The lyrics "To God the on - ly wise, Our Saviour and our King; Let all the saints be-low the skies, Their huimble praises bring." are written below the music, aligned with measure 5. The score concludes with a double bar line and repeat dots at the end of measure 10.

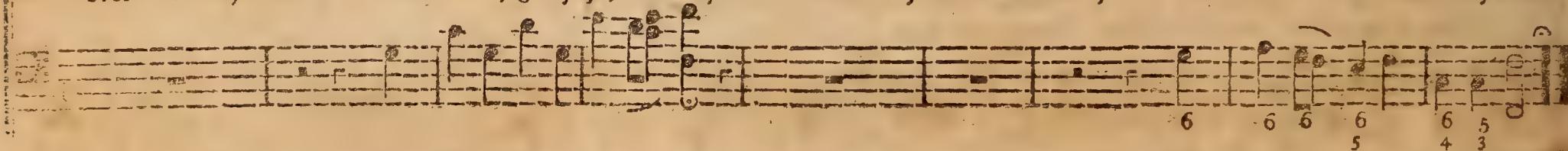
Georgia. C. M---T.



Now to the Lord that once was slain, Be endless blessings paid. - Salvation, glory joy remain, Salvation, glo - ry joy remain, For-



ever on thy head. Salvation, glory joy remain, For-ev - er on thy head. Forever, ev - er ev - er ev - er on thy head.



Georgia. Continued.

23

Afect. Pia.

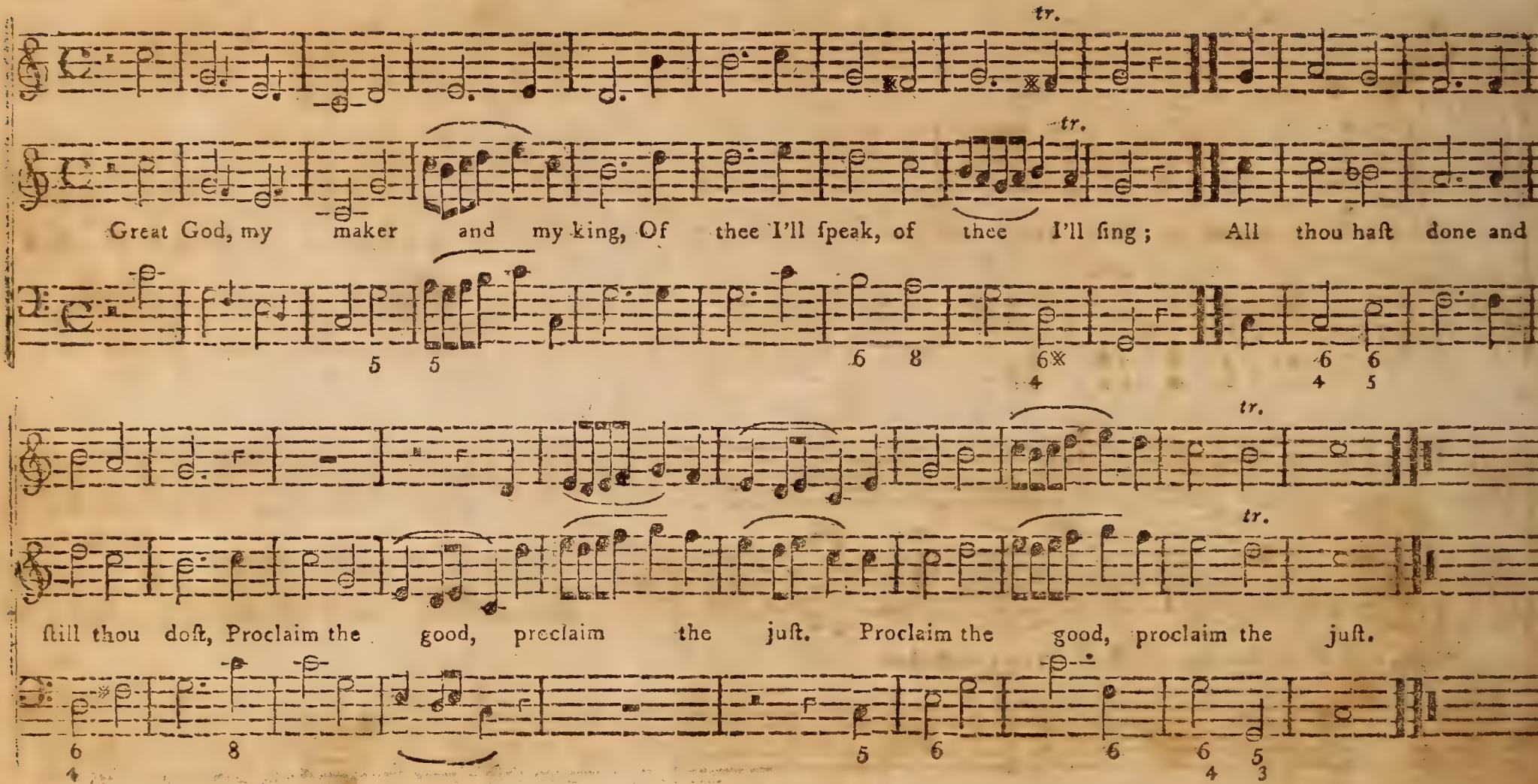
Thou hast re-deem'd us by thy blood, And set the prisner's free; Hast made us kings and priests to God, And we shall

4 5 6 5 6
2 3 4 3 2 4 3*tr. Sym.**tr. Da Capo.*

reign, And we shall reign, shall reign with thee.

Da. Capo

Kimbolton. L. M.

tr.


 Great God, my maker and my king, Of thee I'll speak, of thee I'll sing ; All thou hast done and
 still thou dost, Proclaim the good, proclaim the just. Proclaim the good, proclaim the just.

Pensance. C. M--D.

25

tr.

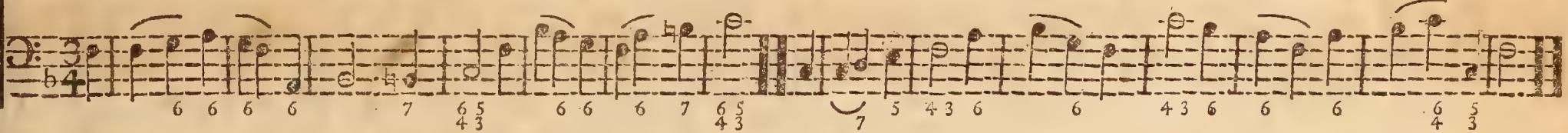


tr.

tr.

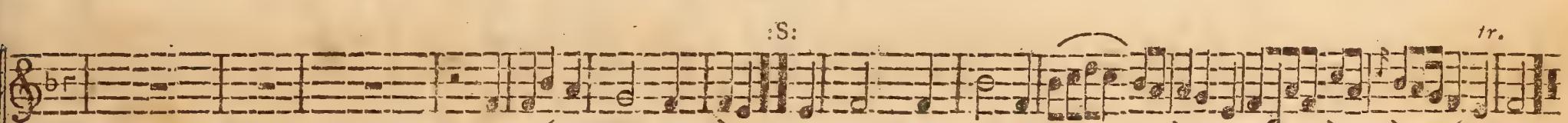


Ho-lan-nah to the prince of peace, That cloath'd himself in clay ; Enter'd the iron gates of death, And tore the bars away.



:S:

tr.



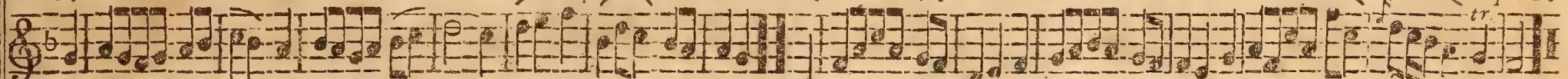
P.

F.

:S: P.

tr.

Rept. F.
tr.



Death is no more the king of dread, Since our Immanuel role ; He took the tyrants sting a-way, And spoil'd our hellish foes.

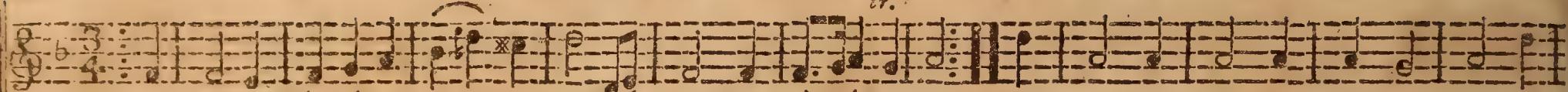
:S:



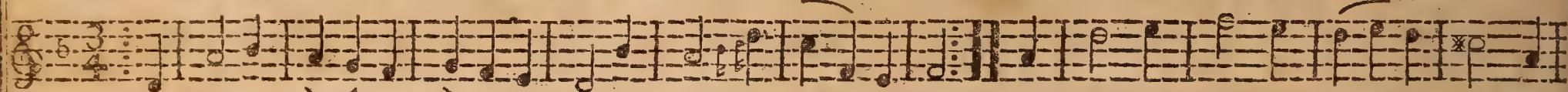
D

Dorfet. C. M---D.

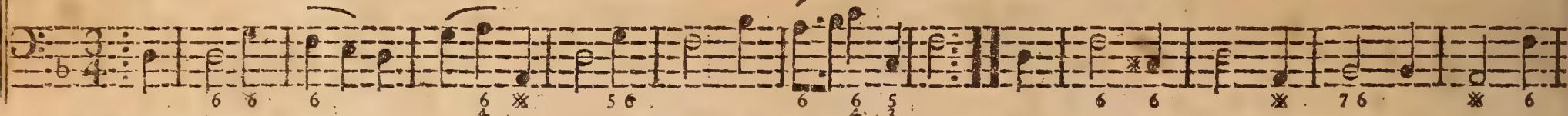
tr.



How sad our state by na-ture is; Our sin how deep it stains;



And Satan binds our captive minds, Fast in his slavish chains; But there's a voice of lov'reign grace, Sounds

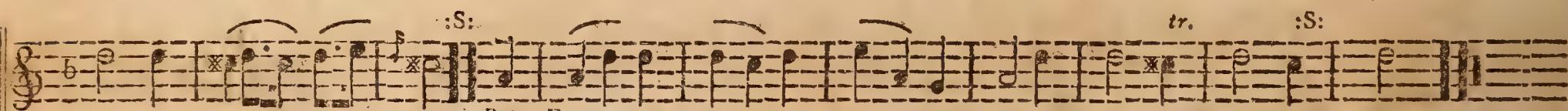


6 8 6 4 * 5 6 6 4 3 6 6 * 7 6 * 6

:S:

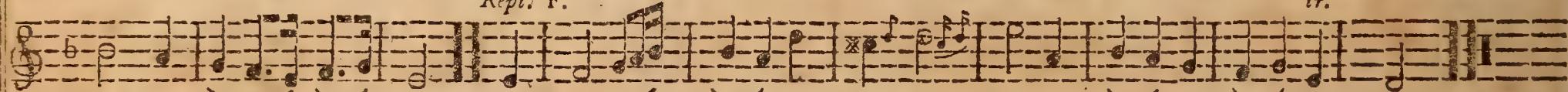
tr.

:S:

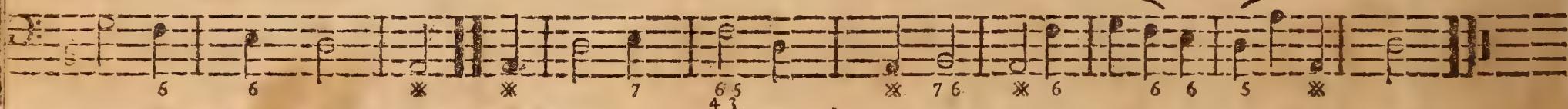


Rept. F.

tr.



from the fac-red word: Ho! ye dis-par-ing sin-ners come, And trust up-on the Lord.

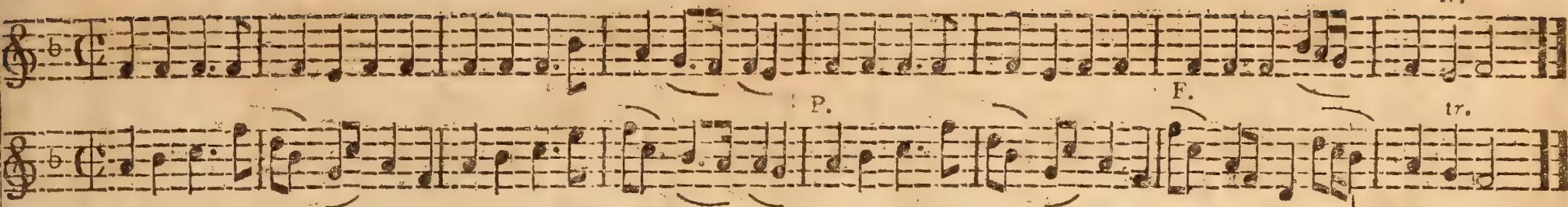


4 3

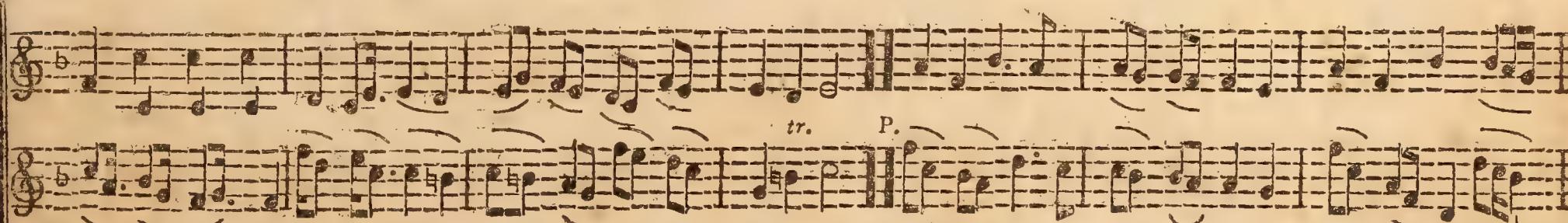
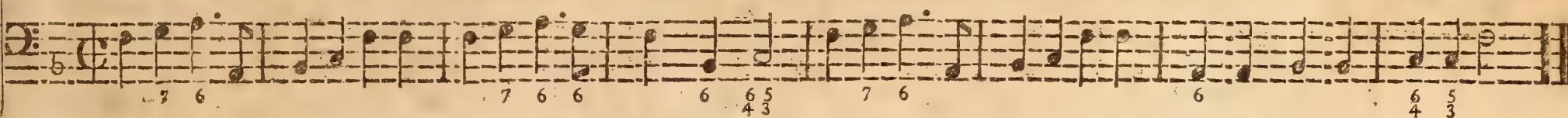
Ingatestone. P. M

27

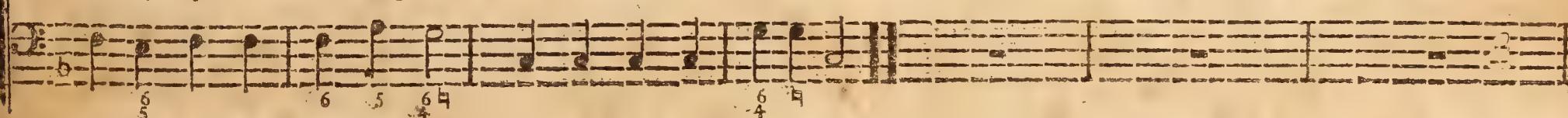
tr.



Holy Ghost dispel our sadness, Pierce the clouds of sinful night, Come thou source of sweetest gladness, Breathe thy life and spread thy light.



Lovely - spir - it, God of peace, Great distributer of peace; Rest upon this con - gre-ga-tion, Hear, O hear our



Ingatestone. Continued.

sup - pli - ca-tion. Rest, &c.

4 3 6 4 3

Southampton. L M---D.

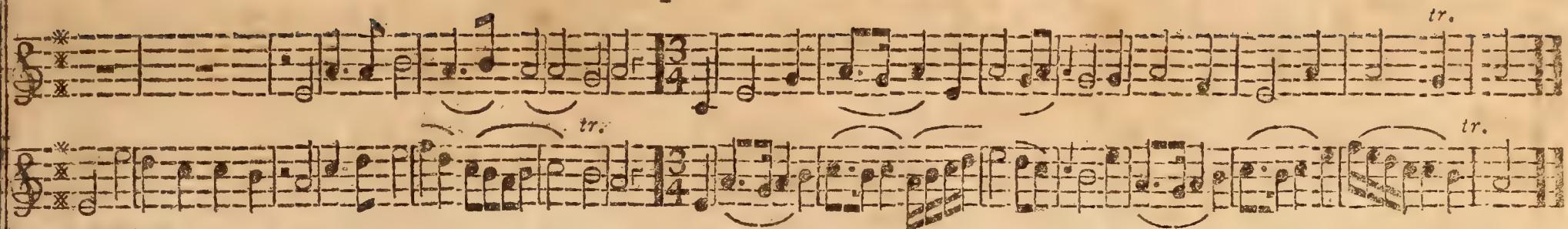
P. tr. F. P.

Give to our God im-mor-tal praise, Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mer-

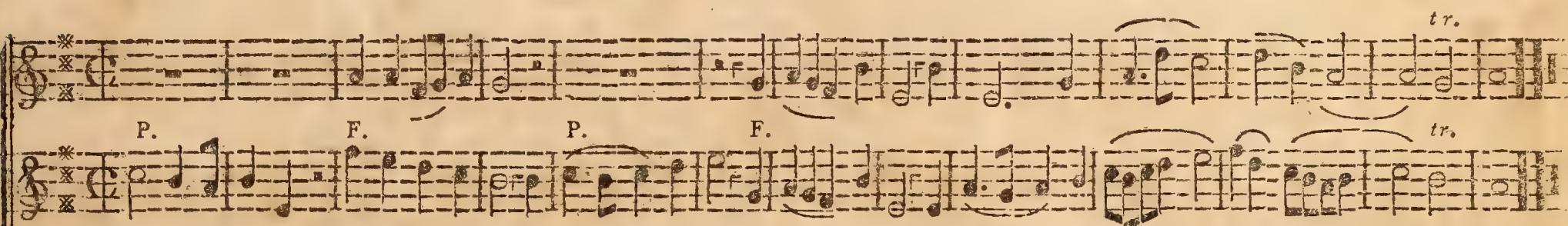
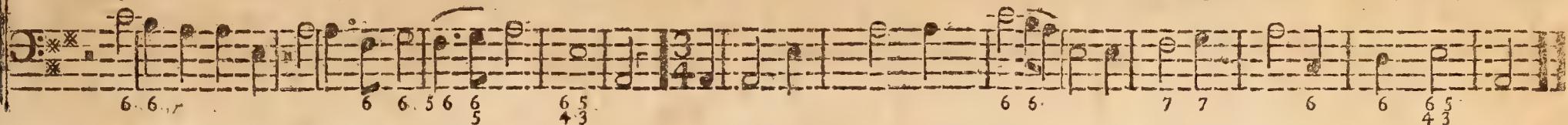
6. 6. 7. 7. 6. 6. 5. 4. 3. 6. 6. 6.

Southampton. Continued.

29



cies, Repeat his mercies, Repeat his mercies in your song ; Give to the Lord of Lords renown, The king of kings with glo - ry crowr.



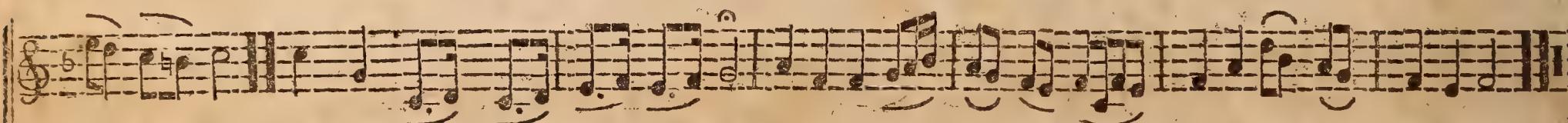
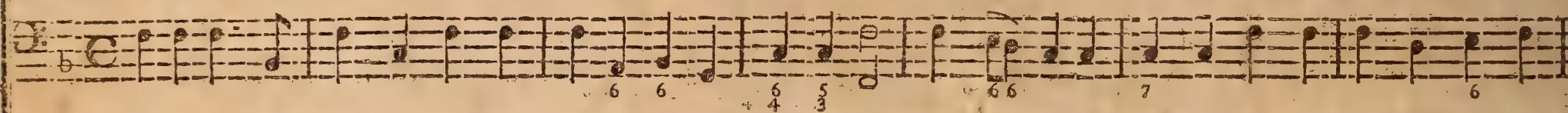
His mercies ever ever shall endure, When lords and kings When lords and kings When lords and kings are known no more.



Chapel. P. M.



One there is above all others, Well deserves the name of friend, His is love beyond a brother's, Costly free and



knows no end: They who once his kindness prove, Find it ev - er - last-ing love. Find it ev - er - last-ing love.

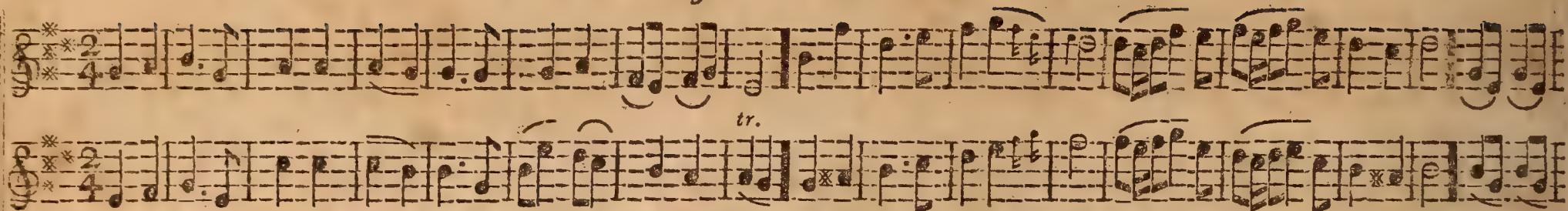


Hotham. 7---D.

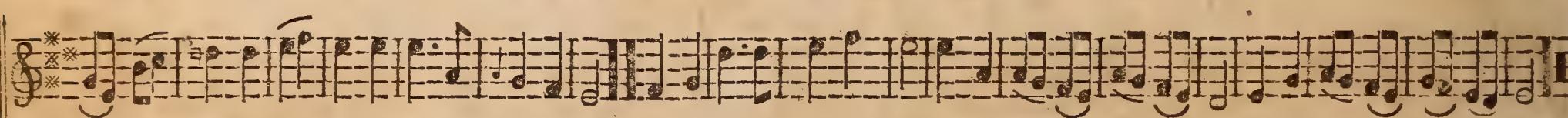
31

tr.

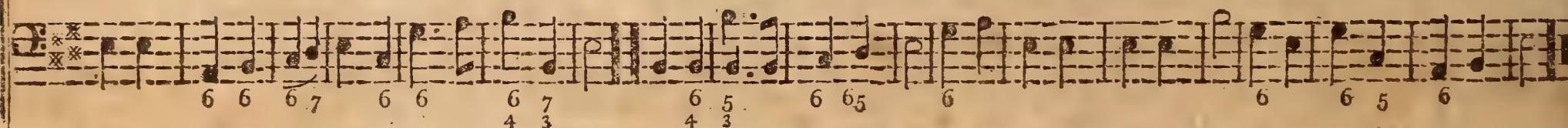
Somerset. 7---D.



Children of the heavenly King, As ye journey sweetly sing, Sing your Savior's worthy praise, Glorious in his works and ways, Ye are



trav'ling home to God, In the way the fathers trod, They are happy now and ye, Soon their happiness shall see. :ll:



Newton. 7&6.

33

tr.

When first my soul en - list-ed, My Savior's foes to fight, Mistaken foes in - fist-ed, I was not arm'd aright, So Saul advised

tr.

6 — 6 7 6 6 * 4 6 6 7 6 6 5 6 7 4 3 6

tr.

David he cer-tain - ly would fail, Nor could his life be fav - ed, Without a coat of mail. Without a coat of mail.

tr.

E

Stepney. S. M--D.

tr.

Sy.

tr.

Hark hark how the watchmen cry, Attend the trumpet's sound,

Stand to your arms the foe is nigh, The pow'rs of hell sur-

6

6

5

6

6

5

6

6

6

5

6

*

P.

The day of battle is at hand. The day of battle is at

round, Who bow to Christ's command, Your arms and heart prepare, The day of battle is at hand, The day of battle

Orgn. P.

6

*

6

F.

6

6

6

7

Your arms,

The day of battle is at hand, The day of battle is at

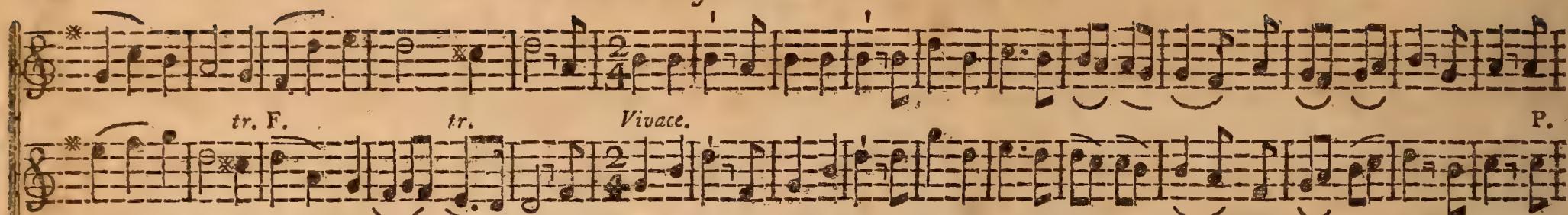
Stepney. Continued.

35

hand, Go forth, Go, &c. Sym. tr.
is at hand; Go forth to glorious war. Go forth to glorious war.
hand, Go forth, Go, &c. 6 6 6 6 6 6 5 6 5 4 3

Middlesex.

Vivace. Affet. P.
With fiery serpents, greatly pain'd, When Israel's mourning tribes complain'd, With fiery serpents greatly pain'd, And sigh'd to

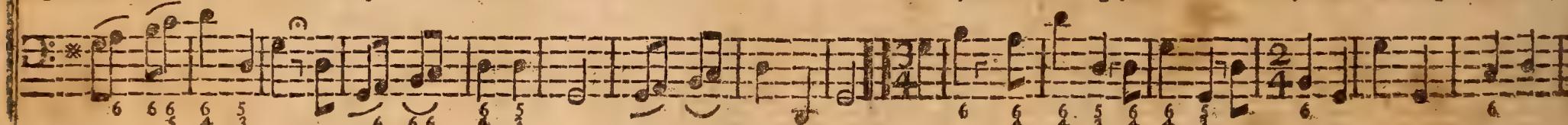
Middlesex. Continued.

be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brass to view display'd, The patients look'd and liv'd, The



patients look'd and liv'd, The patients look'd and liv'd.

But O, what healings, ill: But O, what healings to the

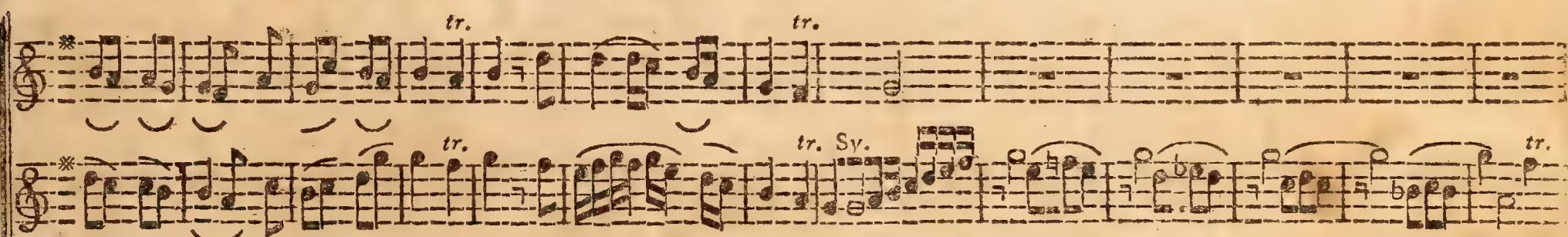
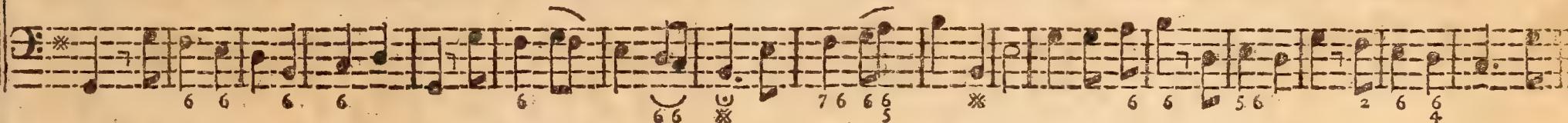


Middlesex. Continued.

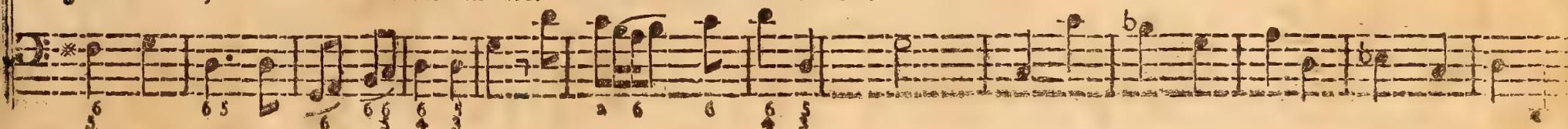
37

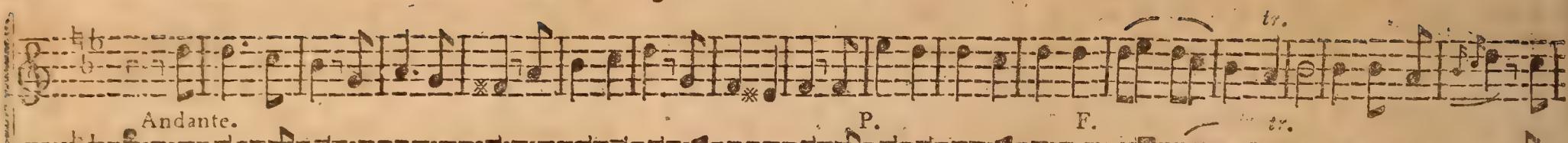


heart, Doth Jesus' greater cross impart, To those that seek a cure? To those that seek a cure? Israel of old, and we no less, The same indulgent

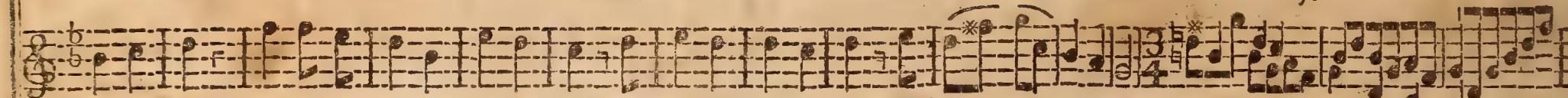
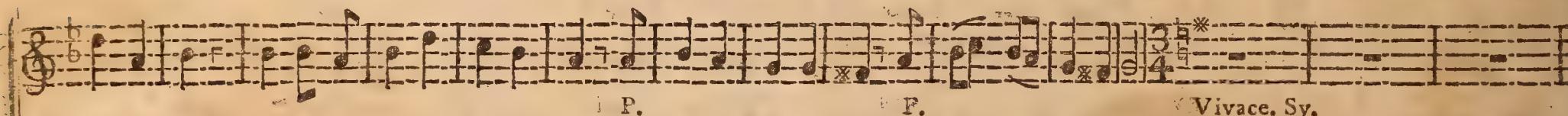
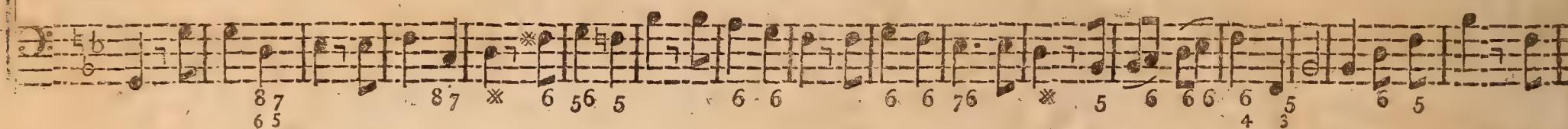


grace confess, While life and breath endure. While life and breath endure.

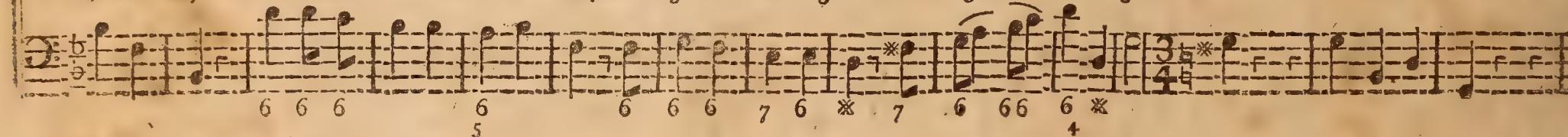


Middlesex. Continued.

To reason's view so strange effect, Self righteous souls will still reject, And perish in their pride, And perish in their pride, Not so the stung with



sin and law, These all their rich salvation draw, From Jesus' bleeding side. From Je-sus' bleeding side.

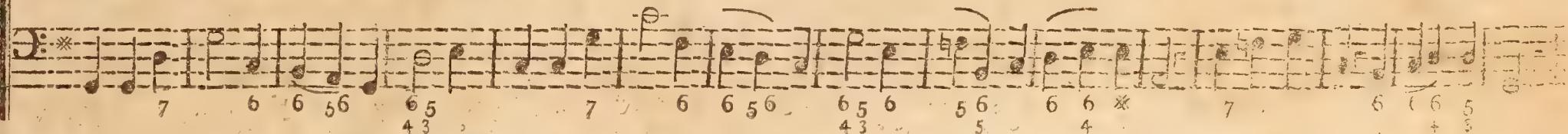


Middlesex. *Continued.*

39



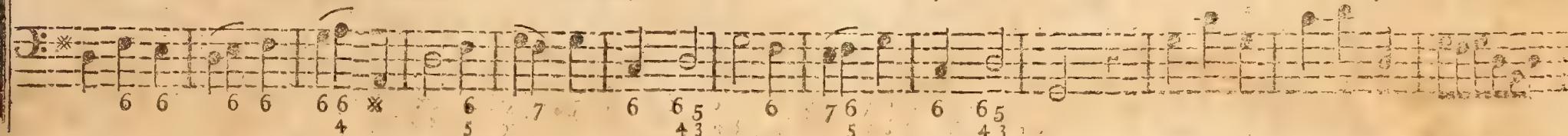
May we then view the matchless cross, All other objects count but loss, No other gain explore, Here still be fixt our feasted eyes,



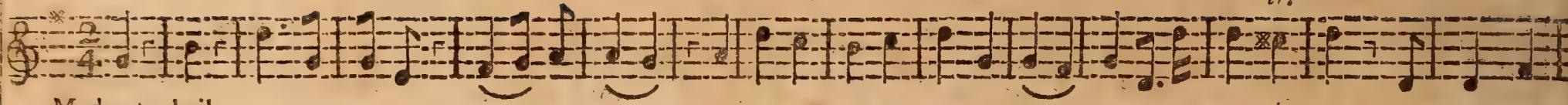
7 . . 6 6 56 : 65 , 7 6 656 : 656 : 56 : 66 * 7 . 6 6 5



Teeming with tears of glad surprise, And thankfully a-dore. And thankfully a-dore.

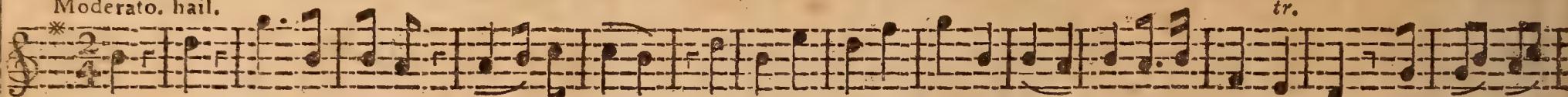


6 6 6 6 66 * 6 7 6 6 65' 6 76 6 65 43

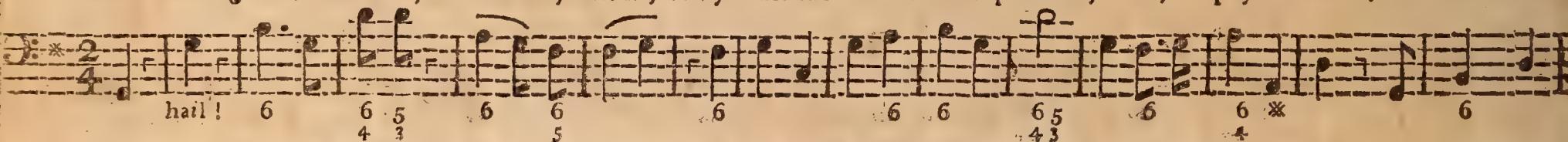
Middlesex. *Continued.*

Moderato. hail.

tr.



Hail! hail! great Immanuel, balmy name, Thy name the ransom'd will proclaim, Thee, we physician call; We own no



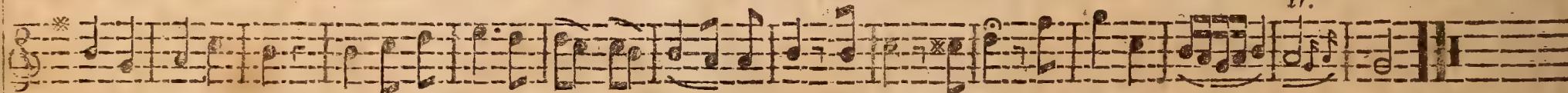
hail! 6 6 5 6 6 6 6 6 6 6 5 6 6 *

tr.



other cure but thine, Thou the de - liv - er - er di - vine, Our health our life our all! Our health our life, our all!

tr.



6 7 6 6 5 6 2 6 6 6 5 6 6 5 6

Okeingham. C. M---D.

41

tr.

tr.

Behold the glories of the Lamb, Amidst his father's throne, Prepare new honors for his name, And songs before unknown.

6 6 6 5 7 6 6 6 6 6 5 6 5 4 3

tr.

P.

F.

tr.

While angels worship at his feet, And saints around him throng, The church on earth with joy shall meet, And join the heavenly song.

6 5 6

5 6

6 6 6 5

6 5 6 5

4 3

F

Bowden.

Away my un-be-liev-ing fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightness of his face.

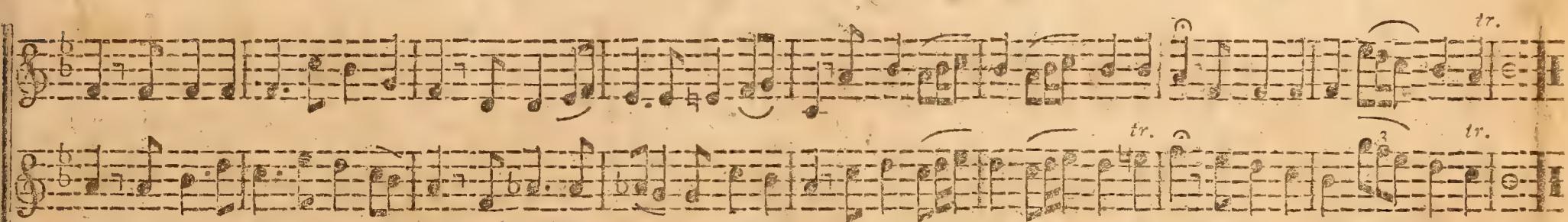
But shall I therefore let him go, And base-ly to the tempter yield ? No ; in the strength of Jesus, no ; I never will give up my shield.

Bowden. Continued.

43



Altho' the Vine its fruit deny, Altho' the Olive yield no oil, The with'ring Fig-tree droop and die, The field illude the tiller's



toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.



Leinster. L. M.—D.

A handwritten musical score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves use a treble clef. The music consists of six measures. Measures 11 and 12 are identical, featuring eighth-note patterns with various dynamics like forte (f), piano (p), and accents. Measure 13 begins with a dynamic instruction 'tr.' (trill) above the staff.

Ho ev'ry one that thirsts draw nigh, 'Tis God invites the fall-en race, Mercy and free salvation buy, Buy wine and milk and gospel grace.

Come to the living waters come, Sinners obey your maker's call, Return ye weary wand'ershore, And find my grace, And find my grace reach'd out to all.

Helmsley.

45

tr.

The musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time. It features several dynamic markings: 'F.' (fortissimo) at the beginning of the first section, 'P.' (pianissimo) in the middle, and 'F.' again at the end. The bottom staff begins with a bass clef and a key signature of one sharp. Both staves include time signature changes throughout the piece.

Lo! he comes in clouds descending, Once for favor'd sinners slain,
Thousand thousand saints attending, Swell the triumph of his train.

Hallelujah, ill: - ill: Jesus now shall ever reign

This section continues the musical score for "Helmsley". It includes two staves of music with various time signatures: 6/8, 4/4, 5/4, 6/8, 8/8, 6/8, 7/8, 4/4, 5/4, 7/8, 6/8, 6/4, and 5/4. The music concludes with a final section of "Hallelujah" and "Jesus now shall ever reign".

Barney. C. M.

tr.

A single staff of music for the hymn "Barney, C. M.". The staff begins with a treble clef and a key signature of one sharp. The music consists of a series of eighth-note chords and rests, with a fermata over the last note.

God my supporter and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in despair

This section continues the musical score for "Barney, C. M.". It includes two staves of music with various time signatures: 6/8, 6/8, 6/8, 6/8, 6/8, 6/8, 6/8, 6/4, 6/5, 6/8, 6/4, 6/5, 6/8, 6/4, 6/5, and 6/3. The music concludes with a final section of "God my supporter and my hope".

Clapton. 7--8s.

A handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. Measure 11 begins with a whole note rest followed by a half note. The right hand has eighth-note patterns, and the left hand has sixteenth-note patterns. Measure 12 begins with a whole note rest followed by a half note. The right hand has eighth-note patterns, and the left hand has sixteenth-note patterns.

O love divine, What hast thou done, Th' immortal God hath di'd for me ; The father's co - e - ter - nal son, Bore all my sins up-

on the tree ; Th'immortal God for me hath di'd, My Lord my love, My Lord my love, My Lord my love, My Lord my love is crucify'd.

A handwritten musical score for guitar, page 10, featuring six staves of music. The score includes measure numbers 6 through 11, with a note for "8 ves." in measure 8. The notation uses standard musical symbols like notes, rests, and dynamics, along with specific markings for the guitar such as "P" (pizzicato) and "F" (fret). The bottom of the page shows fingerings for the first two staves.

6 5
4 3

5 6 6 4 7 8 ves.

.5 6 6 5 .4

Fredericksburgh. C. M.

47

tr.

A handwritten musical score for Fredericksburgh. C. M. It consists of two staves of music. The top staff is in common time (indicated by '8') and has a key signature of one sharp (indicated by 'F#'). The bottom staff is also in common time ('8') and has a key signature of one sharp ('F#'). The music features various note heads, stems, and rests. There are several fermatas (dots above notes) and grace notes. Two trills are marked with 'tr.' above the staff. The lyrics are written below the music:

Rise rile, my soul and leave the ground, Stretch all thy thoughts abroad, And rouse up ev'ry tune-ful sound, To praise th'eter - nal God.

Braintree. C. M.

A handwritten musical score for Braintree. C. M. It consists of two staves of music. The top staff is in common time (indicated by '8') and has a key signature of one sharp ('F#'). The bottom staff is also in common time ('8') and has a key signature of one sharp ('F#'). The music features various note heads, stems, and rests. There are several fermatas (dots above notes) and grace notes. One trill is marked with 'tr.' above the staff. The lyrics are written below the music:

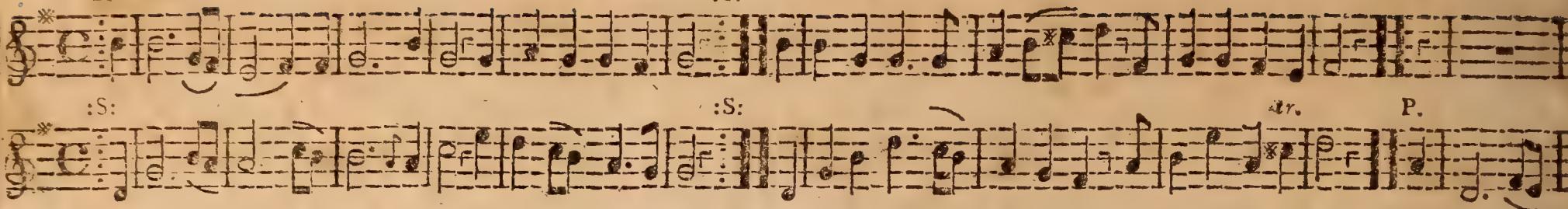
To heav'n I lift my waiting eyes, There all my hopes are laid ; The Lord that built the earth and skies, Is my perpetual aid.

Below the bottom staff, there are numerical markings under each measure: 6, 6, 6, 6, *, 6, 6, 5, 6, 6, 5, 3, 4, 3, 5, 4, 3.

Dettengen. C. M--D.

S:

S:



Give thanks to God the sov'reign Lord, His mercies still endure,
An! be the king of kings ador'd, His truth is ever sure.



6 6 7 2 6 6 6 4 3 6 6 5 6 6 6 *

4 5



F.

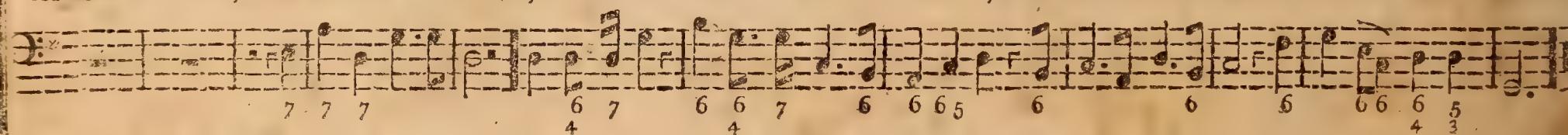
P.

F.

P.



sea he fram'd alone, How wide is his command, Heav'n earth and sea :||: He fram'd alone, How wide is his command. How wide is his command.



7 7 7

6 7

6 6 7

6 6 6 5

6

6 6

6 6 6

5

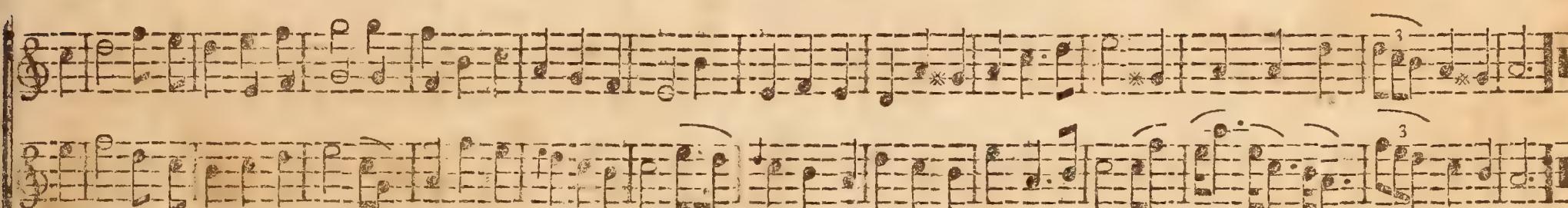
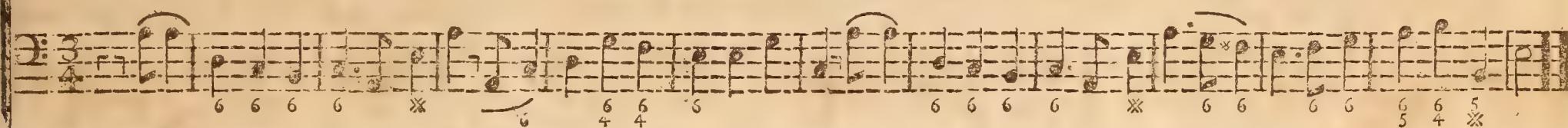
4 3

Mitcham. C. M---D.

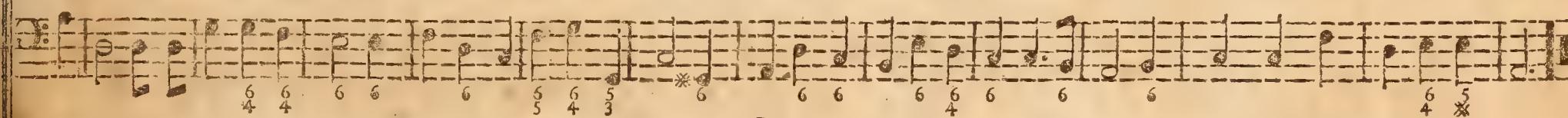
49



Ah, lovely appearance of death, No fight upon earth is so fair, Not all the gay pageants that breathe Can with a dead body compare.



With solemn delight I survey, The corpse when the spirit is fled, In love with the beautiful beautiful clay, And longing to be in its stead.

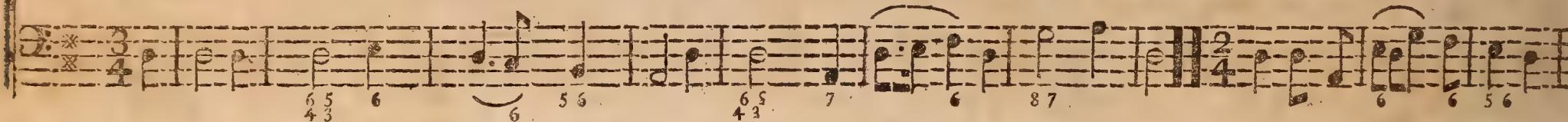


G

Lea. L. M.--D.

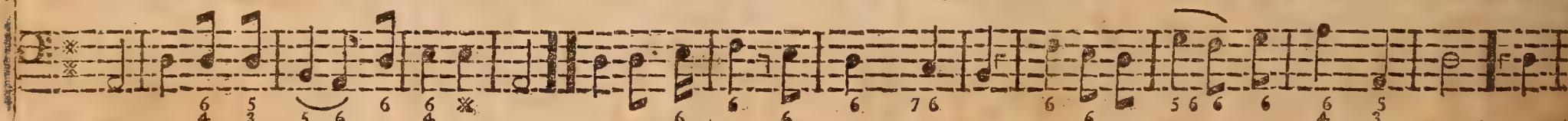


He reigns, the Lord the Sav - iour reigns, Praise him in e - van - gel - ic strains ; Let the whole earth in songs re-



P. F. tr. P.

oice, And distant islands join their voice ; Let the whole earth in songs rejoice, And distant islands join their voice ; His

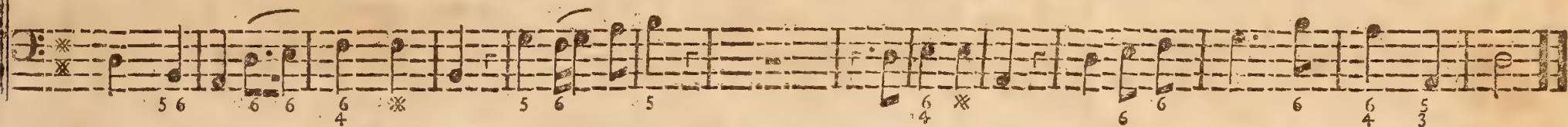


Lea. Continued.

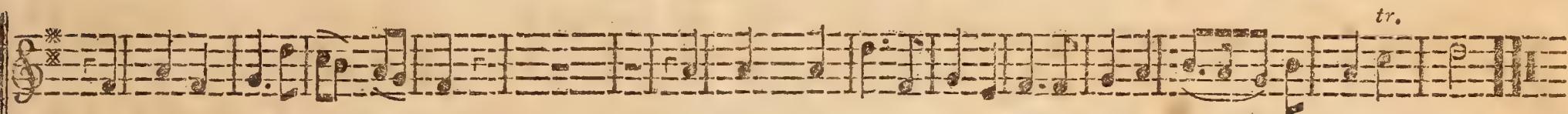
51



en - e - mies with sore dis-may, Fly from the sight, Fly from the sight and shun the day, Fly from the sight and shun the day.



tr.



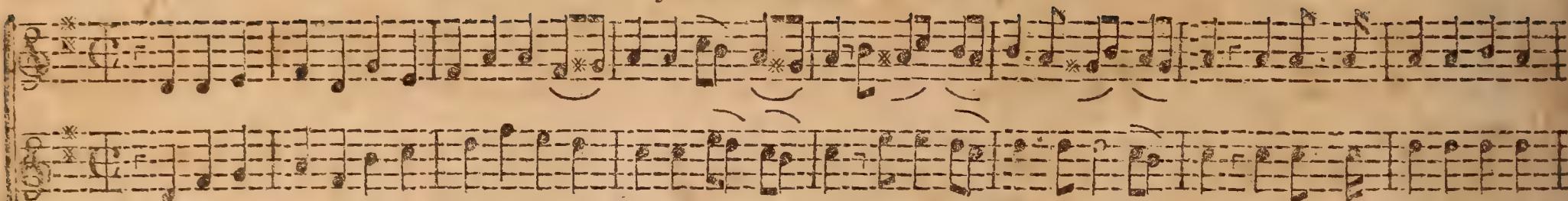
tr.



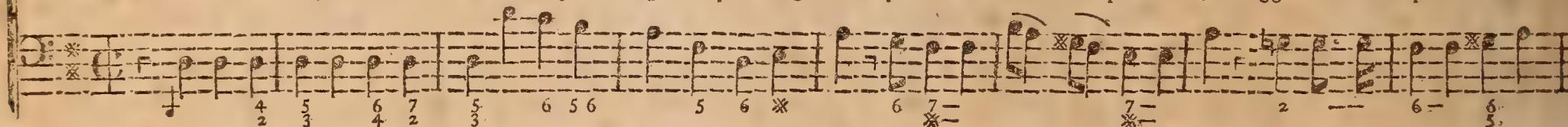
Then lift your heads ye saints on high, ye saints on high, And sing for your redemption's nigh. And sing for your redemption's nigh.



Cheshunt. L. M.



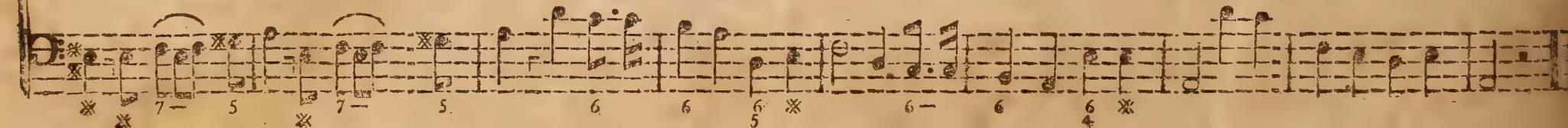
Our Lord is risen from the dead, Our Jesus is gone up on high, The pow'r's of hell are captive led, Dragg'd to the portals of the



Sv. P.



sky, The pow'r's of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

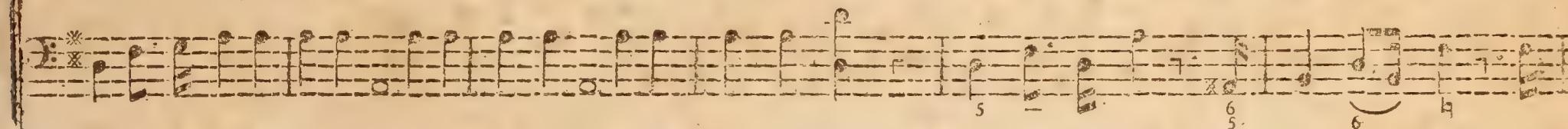


Cheshunt. Continued.

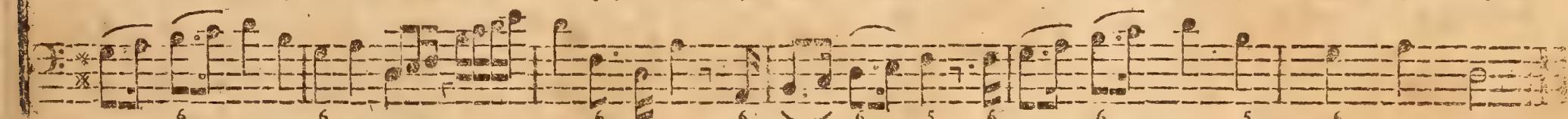
53



There his triumphal chariot waits, And angel's chaunt the solemn lay. Lift up your heads ye heavenly gates, Ye



ev - er - last - ing doors give way. Lift up your heads ye heav'nly gates, Ye ev - er - last - ing doors give way.

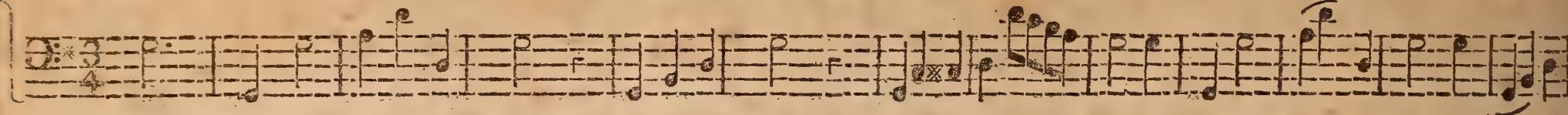


Cheshunt. Continued.

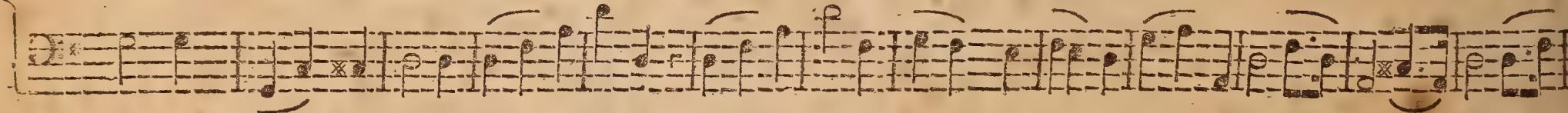
Sy. Pia.



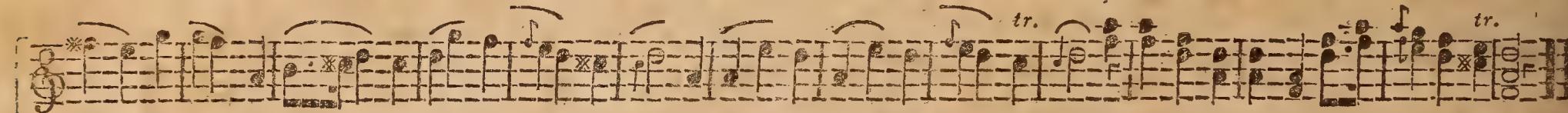
Loose all your bars of massy light, And wide un-



fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions



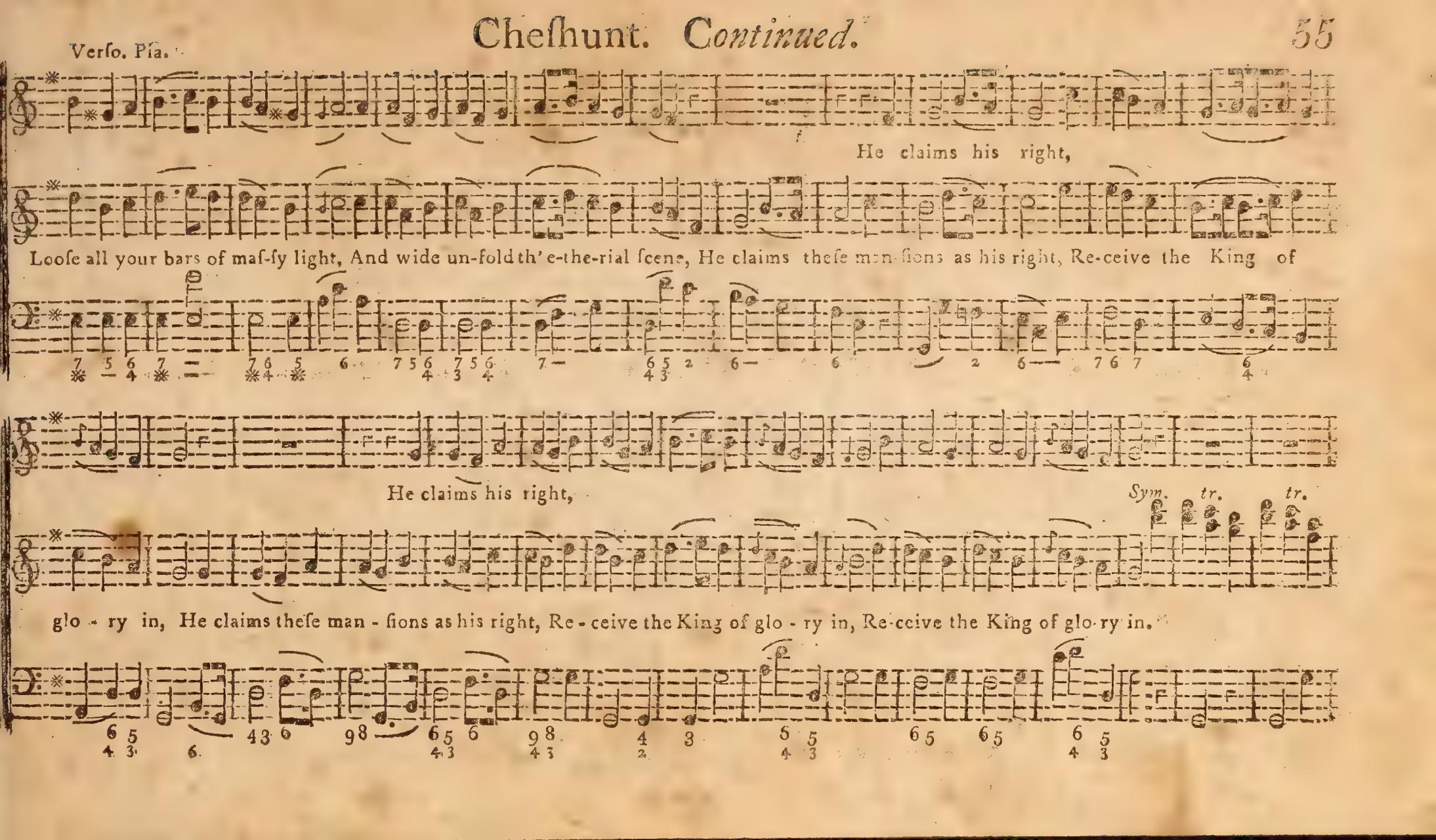
Sy. P.



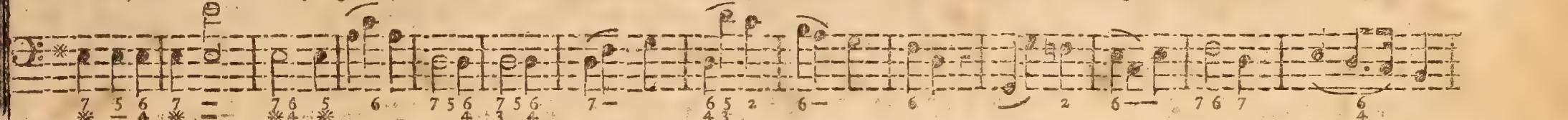
as his right, Receive the king of glory in. Receive the king of glory in.



Cheshunt. Continued.

He claims his right,

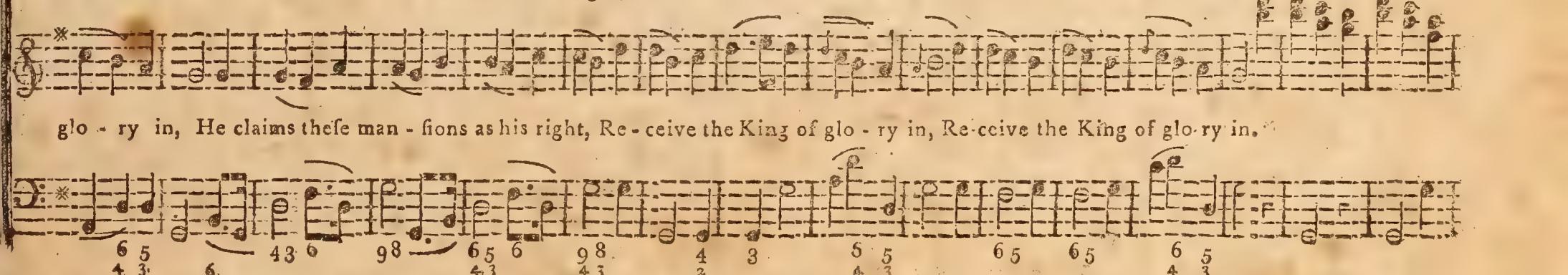
Loose all your bars of mas-sy light, And wide un-fold th'e-the-rial scene, He claims these man-sions as his right, Re-ceive the King of



He claims his right,

Sym. tr. tr.

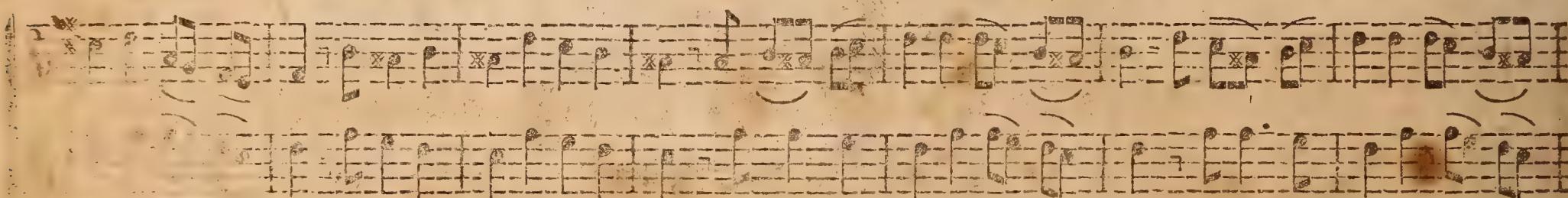
glo - ry in, He claims these man - sions as his right, Re - ceive the King of glo - ry in, Re-ccive the King of glo-ry in.



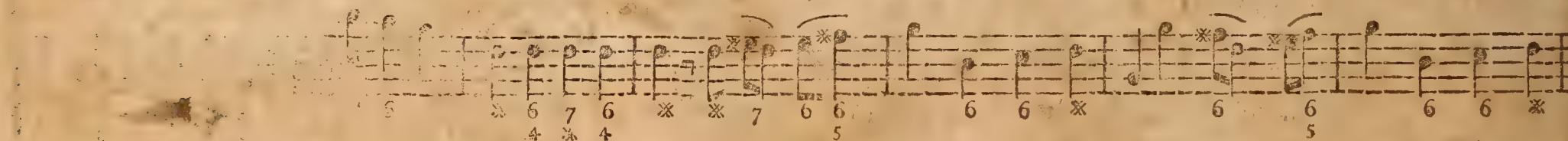
Chefhunt. Continued.



Who is the king of glory ? who ? who ? Who is the king of glory ? who ? The Lord that all his foes o'ercame, The world, sin,



threw, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Je - sus is the conqu'ror's



Chefkunt. Continued.

57

Sy. P.

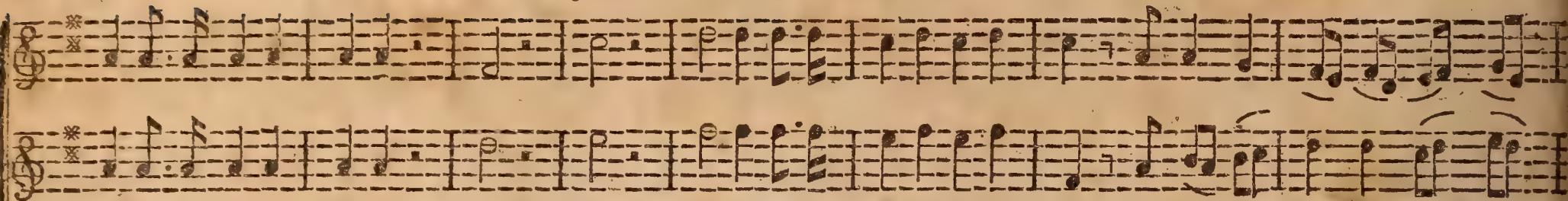
F.

name.

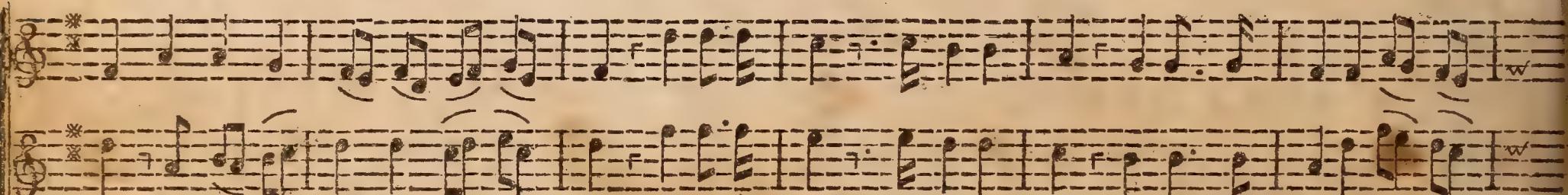
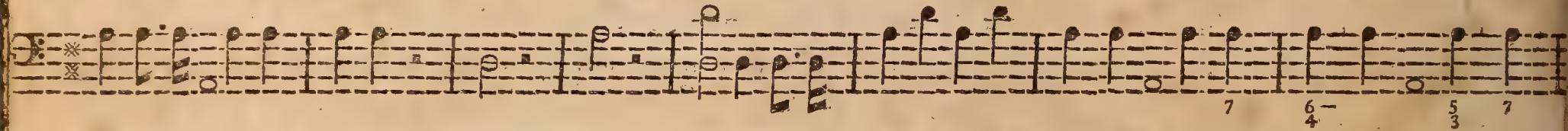
Lo his triumphal chariot waits, And angels chaunt the solemn lay ; Lift up your heads ye

heav'ly gates, Ye ev-er-last-ing doors give way. Lift up your heads ye heav'ly gates, Ye ev-er-last-ing doors give way.

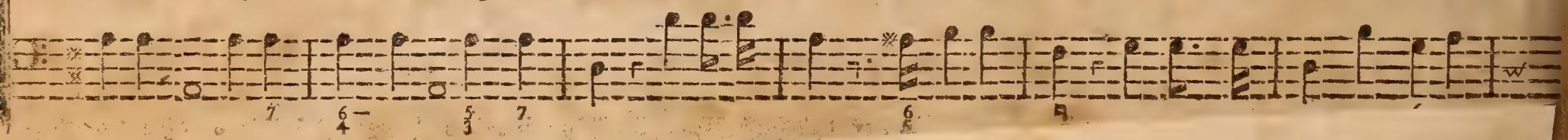
H

Cheshunt. Continued.

Who is the king of glory? who? who? who? Who is the king of glory? who? The Lord of glorious pow'r pos-



left; The King of saints and angels, too; God over all, for-ev-er blest. God ov - er all, for-ev - er



Cheshunt. Continued.

59

blest God ov - er all, for - ev - er blest. God ov - er all, for - ev - er blest, for-ev - er blest.

Nantwick. L. M.

4 TIME.

tr.
P. F. tr.

My God how endless is thy love, Thy gifts are ev'ry evening new, And morning mercies from above, Gently distil like early dew. :ll:

Rhythmic notation below the notes includes: 6 6 7, 6 3, 8, 5, 9 8 6 =, 5, 6 5, 6 7, 6 5 6 6 6 4 3.

Anthem. Psalm 97th.



Je - ho - vah reigns, let all the earth let all the earth all all the earth rejoice, all, Let all the earth in his just government rejoice.
Let all the isles with sac - red mirth with sac - red mirth, let all the isles rejoice, all, with sac-red mirth In his applause unite their voice.



Je - ho - vah reigns, let all the earth let all the earth all all all, &c.
Let all the isles, &c.

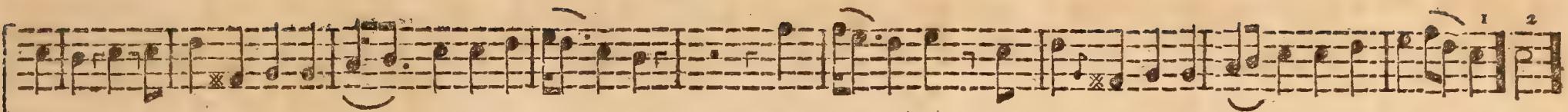


Je - ho - vah reigns, let all the earth, all the earth, let all the earth rejoice, all let all the earth in his just government rejoice.
Let all the isles with sacred mirth, sacred mirth, let all the isles rejoice all, with sacred mirth In his applause unite their voice.

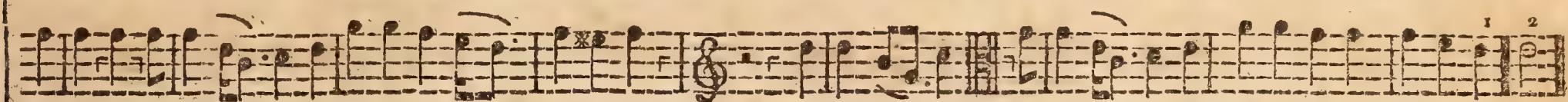


Anthem. Continued.

61

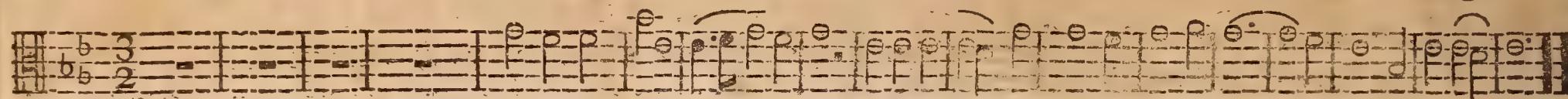


all all all Let all the earth in his just government rejoice, rejoice, rejoice, Let all the earth in his just government rejoice.
all all all with sacred mirth in his applause unite their voice - - - - - let all the isles In his applause unite their voice.

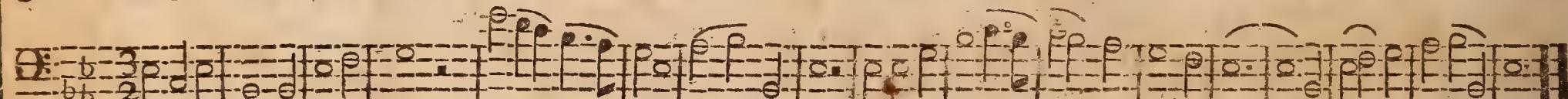


all all all, let all the earth in his just government rejoice, rejoice, rejoice, - - - , - - - let all the earth in his just government rejoice.
- - - with with sacred mirth in his applause unite their voice, - - - - - - - - - isles in his applause unite their voice.



Anthem. Continued.*Slow.*

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made And fix'd by his pavilion wait*

*Brisk. TREBLE and BASS.*

De - vor-ing fire be - fore his face, de - vor-ing fire, His foes around with vengeance struck,



De - vor-ing fire be-fore his face, before his face, his, &c.

Anthem. Continued.

63

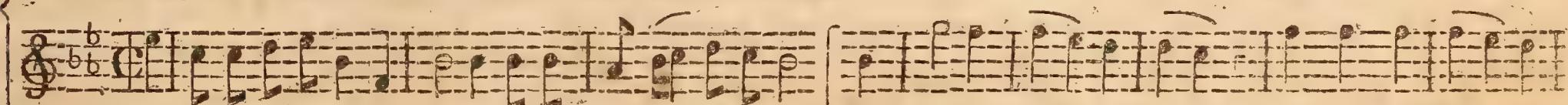
TREBLE and BASS.



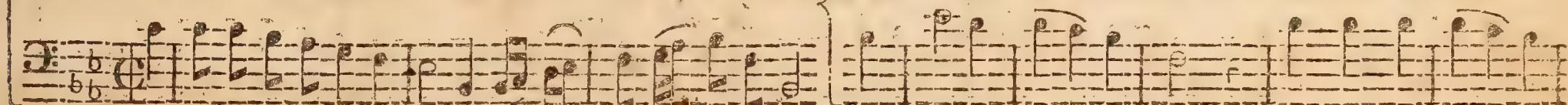
The proudest hills his presence felt their height



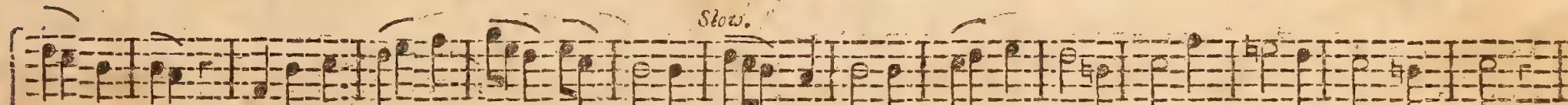
His lightning set the world on blaze, Earth saw it and with terror shook.



Nor strength could help afford, The proudest hills like



Slow.



wax did melt; In presence of th'Almighty Lord. The heav'n's his righteousness to shew, With storms af fire his foes pursu'd,



Anthem. Continued.

TENOR and BASS.

1st. and 2d. TREBLES.

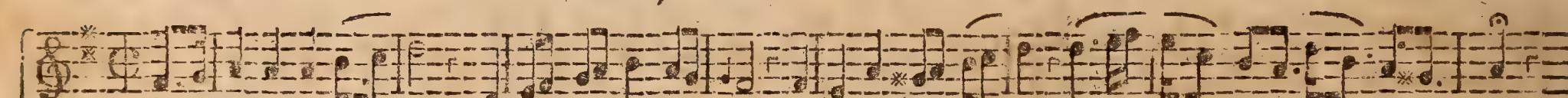


And all the trembling world below Have his descending glory view'd. Glad Zion of thy triumph heard, And Judah's daughters

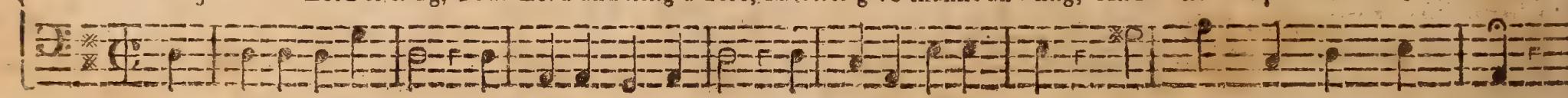
!TREBLE and BASS.



were o'erjoy'd, Be - cause thy righteous judgments Lord, Have pa - gan pride and pow'r def - troy'd.

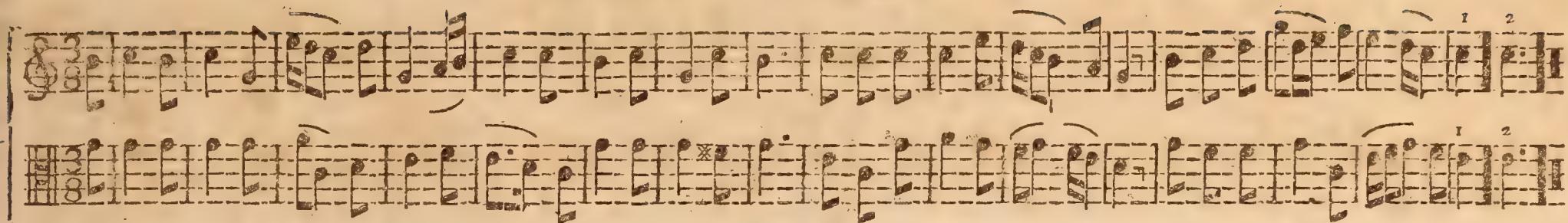
Portsmouth. P. M.

Re-joice the Lord is king, Your Lord and king a-dore, Mortals give thanks and sing, And tri - umph ev - er - more.

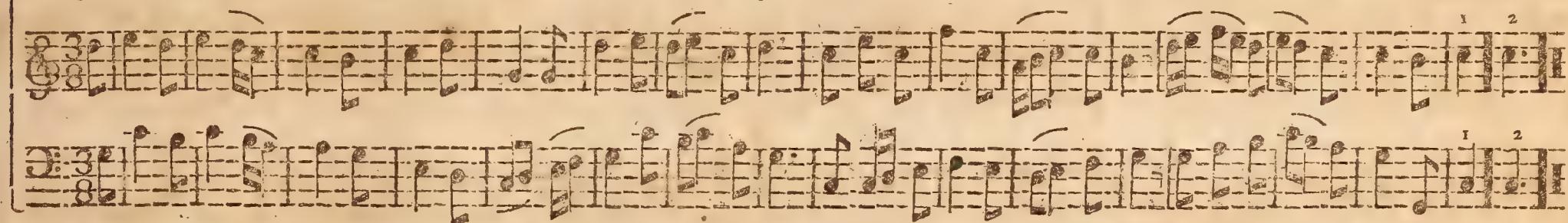


Anthem. Continued.

65



Rejoice ye righteous in the Lord Memori - als of his holines^s, Deep in your faithful breasts record, And with your thankful tounges confess,



Portsmouth. Continued.



Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice,

I say re - joice.



I

Weymouth.



Rejoice the Lord is King, Your God and King adore, Mortals give thanks and sing, --- And triumph ev-er-more. Lift up your hearts

Organ. 8 7 8 6 6 6 6 5 6 5 2 6 6 5 4 3 Lift up, &c.

tr.
tr.

Lift up your voice, Rejoice, again I say re-joice, Lift up your hearts lift up your voice, Rejoice again I say rejoice.

$\frac{6}{4} \frac{5}{3}$ $\frac{5}{2} \frac{7}{4}$ $\frac{7}{6} \frac{6}{5}$ $\frac{6}{4} \frac{5}{3}$

Boston. C. M---D.

67

Sing to the Lord Je - ho - vah's name, And in his strength rejoice, When his sal - va - tion is our
 theme, Ex - alt - ed be our voice. With thanks ap - proach his aw - ful sight, And Psalms - - - - - of

Boston. Continued.

hon - or sing, The Lord's a God of bound - less. might, The whole cre - a, - tion's king.

Verona. L. M.

AIR.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung.

Verona. Continued.

69

Thro' ev'ry land, by ev'-ry tongue, E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word. Thy praise shall

I found from shore to shore, Till suns shall rise and set no more. ill:

Till suns shall rise and set no more.

*Palestine. P. M.

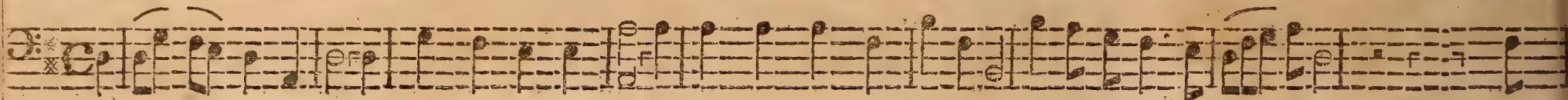
TREBLE.



TENOR.



How pleas'd and blest was I, To hear the people cry, Come let us seek our God today, Come let us seek our God today, Yes with a cheerful zeal, We



TREBLE.



TENOR.



haste to Zion's hill, Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.



4th. Psalm. C. M.

71

REBLES

I fear before thee all the day,
Lord thou wilt hear me when I pray, I am for - ev - er thine, nor would I

Christmas. C. M."

While Shepherds watch their flocks by night, All seated on the ground, The an - gel of the Lord came down, And

4th. Psalm. Continued.

TREBLE.

dare to sin. I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.

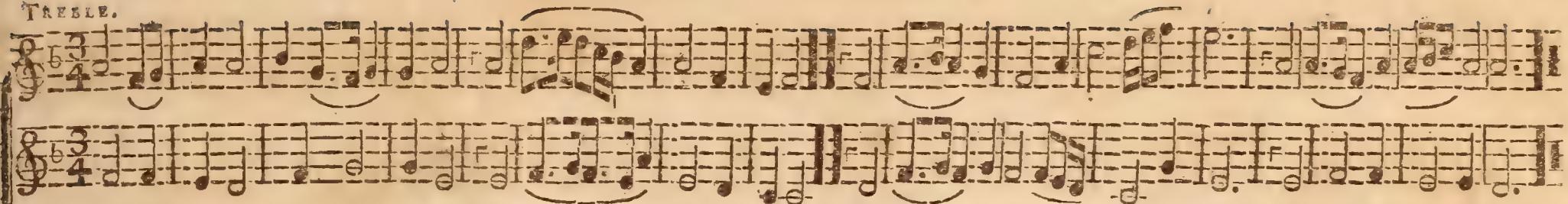
Christmas. Continued.

glo - - - - - ry shone arcuud. And glo - ry shone around. Fear not, said he, for mighty dread,

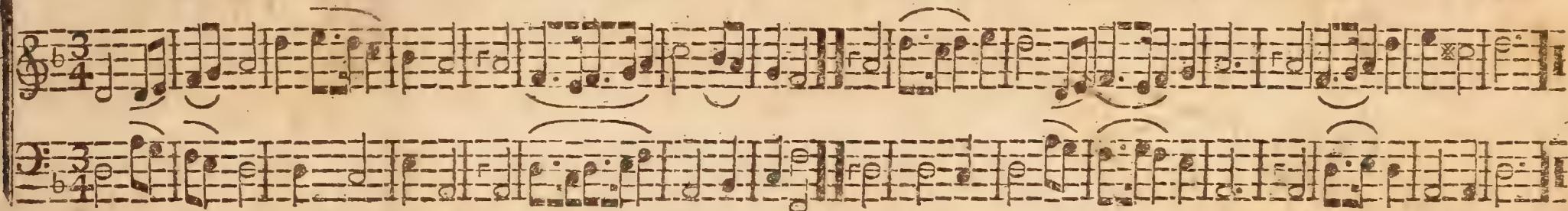
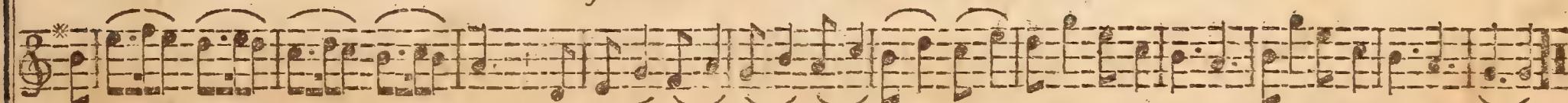
Waltham. C. M.

73

TREBLE.

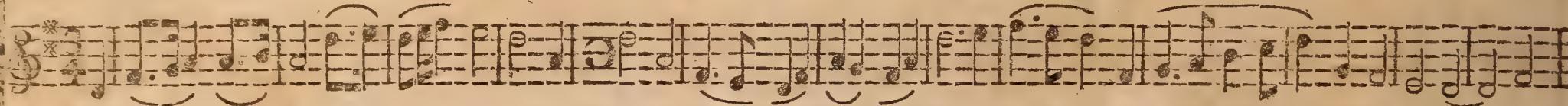
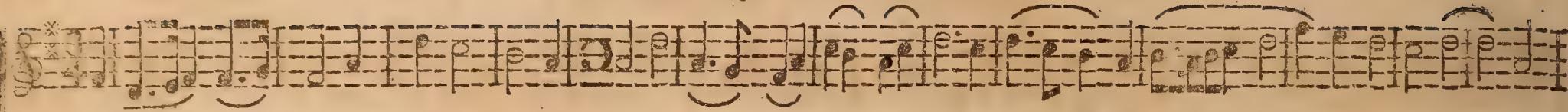


Lord if thine eyes survey our faults, And justice grow severe, Thy dreadful wrath exceeds our thought, And burns beyond our fear.

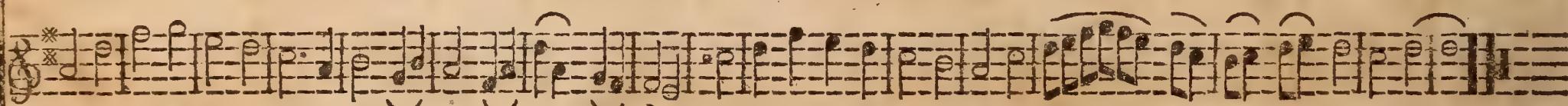
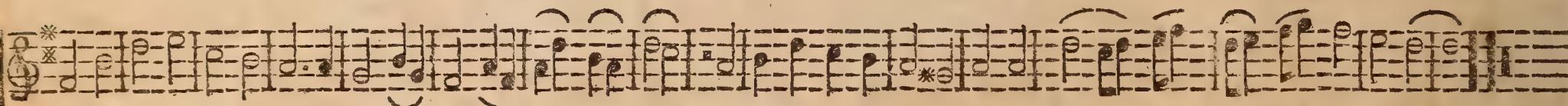
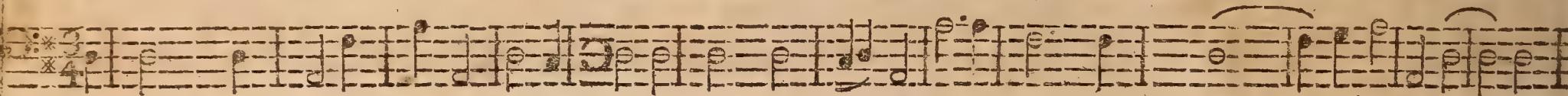
*Christmas, Continued.*

Had seiz'd their troubled minds, Glad tid - ings of great joy I bring to you and all mankind. To you and all mankind.

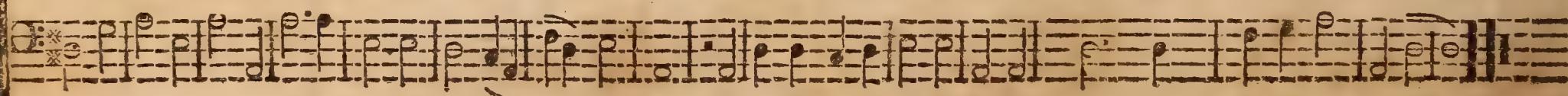
74
Manchester. P. M.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler pow'rs, My



days of praise shall ne'er be past, While life and thought and being last, Or immortality endures, Or im - mor - tal - i-ty endures.



Welch. 8&7--D.

75

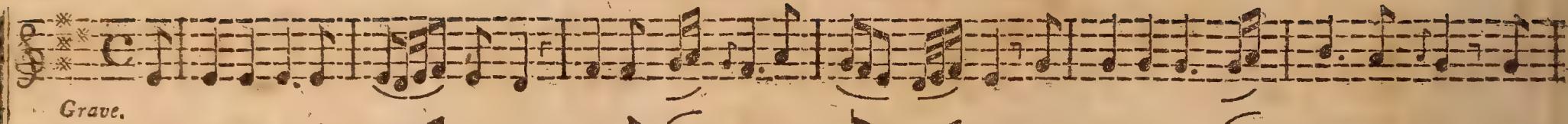
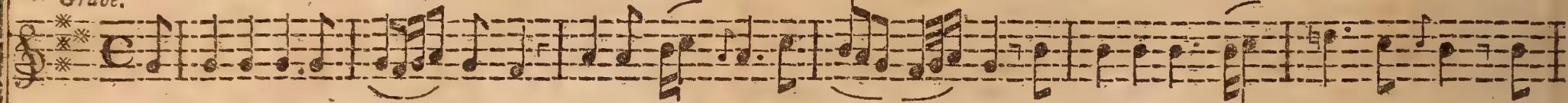
tr.

Love divine, all love excelling, Joy of heav'n to earth come down.
Fix in us thy humble dwelling, All thy faith-ful mercies crown. Je-sus thou art all compassion, Pure un-bound-ed

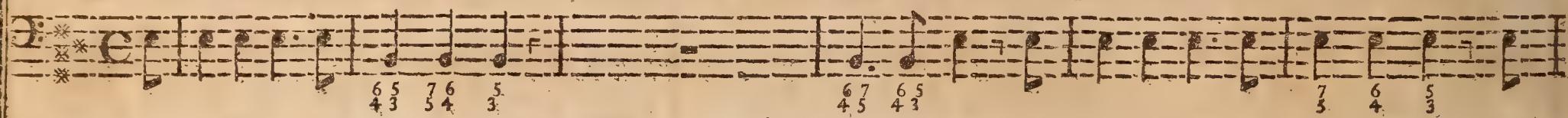
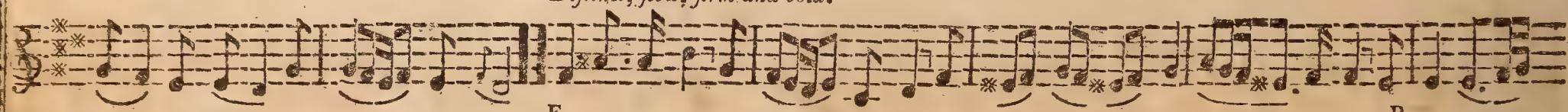
三

14

love - thou art, Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.

*Grave.*

Unveil thy bosom faith-ful tomb, Take this new creature to thy trust, And give these sacred relics room, To

*Distinct, slow, firm and bold.*

F.

P.



seek a slumber in the dust. Break from his throne illust'rous morn, Attend O earth, his sov'reign word, Restore thy



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1

Handel's. Continued.

77

A musical score for two voices and piano. The top staff shows a soprano line with a treble clef, the bottom staff shows an alto line with an alto clef, and the piano part is on the right. The vocal parts are in common time. The piano part includes bass notes and harmonic indications like 6, 6, 6, 6, 4, 3. The lyrics are written below the vocal parts:

trust, a glorious a glorious form, She must ascend to meet Her Lord, Restore thy trust a glorious form, She must ascend to meet Her Lord.
He His His

Aithblone. P. M.

A musical score for two voices and piano. The top staff shows a soprano line with a treble clef, the bottom staff shows an alto line with an alto clef, and the piano part is on the right. The vocal parts are in common time. The piano part includes bass notes and harmonic indications like 6, 5, 6, 6, 6, 5, 4, 3. The lyrics are written below the vocal parts:

Jesus who died a world to save, Revives and ris - es from the grave, By his al - migh - ty pow'r. From

Aithlone. Continued.

Benson. C. M.

Sing to the Lord ye distant lands, Ye tribes of ev'-ry tongue, His new dis-cov-er'd grace demands, a new and nobler song.

Benson. Continued.

79

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by a 'C'). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'tr.' (trill) and 'tr.' (trill). Measure numbers 1 through 12 are present above the staves. The lyrics "Say to the nations Je - sus reigns, God's own almighty Son, His pow'r the sinking world sus-tains, And grace surrounds his throne." are written below the middle staff.

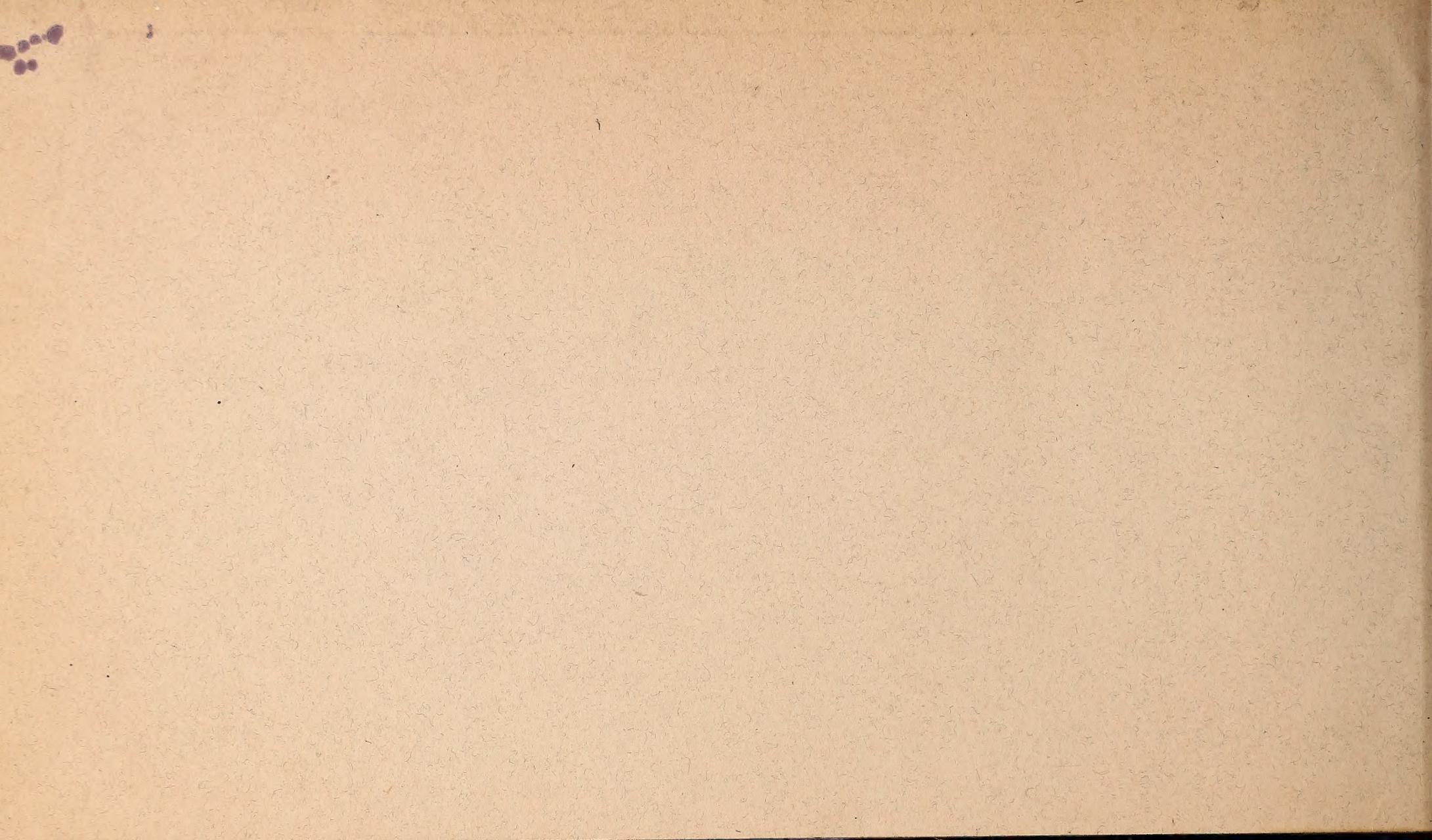
END of the MUSIC.

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Binder
29 1984

